

JANUARY 2, 1954

MOTION PICTURE HERALD

1953

Money Making Stars

- | | |
|------------------|------------------|
| ★ Gary Cooper | ★ Marilyn Monroe |
| ★ Martin & Lewis | ★ James Stewart |
| ★ John Wayne | ★ Bob Hope |
| ★ Alan Ladd | ★ Susan Hayward |
| ★ Bing Crosby | ★ Randolph Scott |

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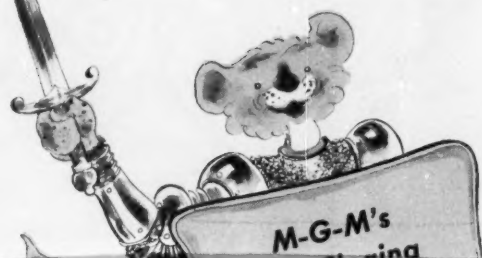
KNIGHTS OF THE BOX-OFFICE!

The BIG NEWS IS THAT
CINEMASCOPE is sensation
Leo's Battalion of Box-office
30th Anniversary Jubilee get

WA
PAC



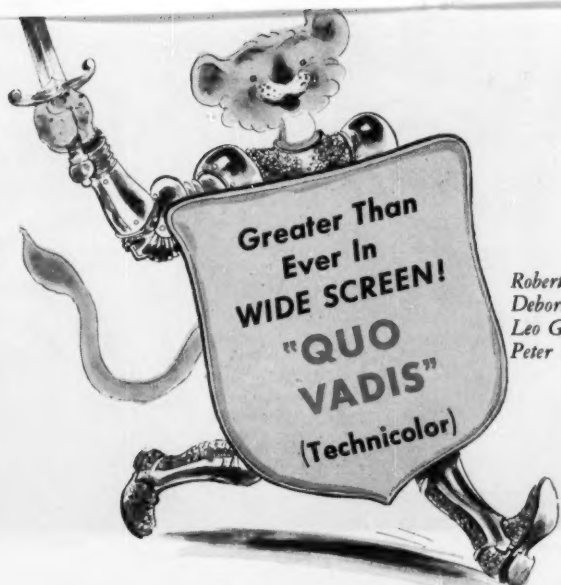
NAVY GIGS



*Robert Taylor
Stewart Granger
Ann Blyth*



*Marlon Brando
James Mason
John Gielgud
Louis Calhern
Edmond O'Brien
Greer Garson
Deborah Kerr*



*Robert Taylor
Deborah Kerr
Leo Genn
Peter Ustinov*



*Marge and
Gower
Champion
Debbie Reynolds*

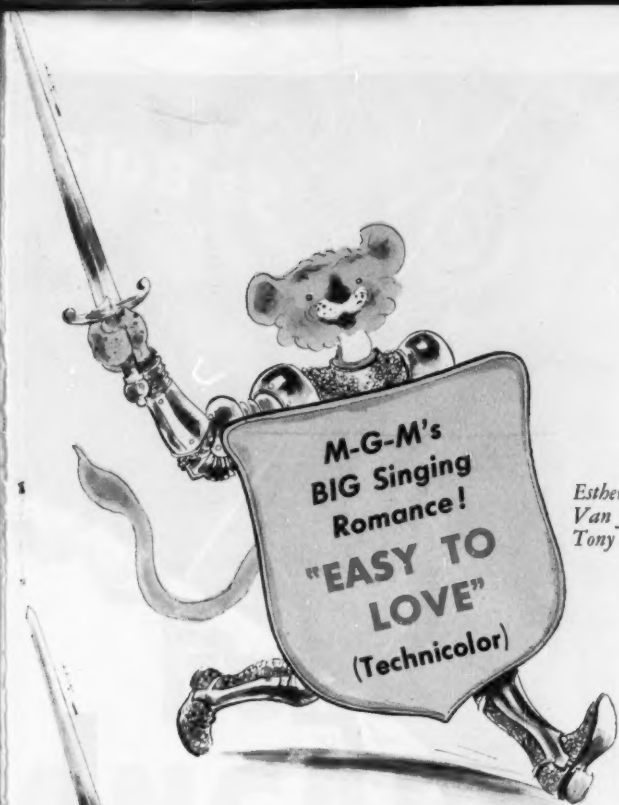
KNIGHTS OF THE BOX-OFFICE!

The BIG NEWS IS THAT M-G-M's FIRST in CINEMASCOPE is sensational everywhere! It leads Leo's Battalion of Box-office Big Ones as M-G-M's 30th Anniversary Jubilee gets off to a terrific start!



*Robert Taylor
Ava Gardner
Mel Ferrer*

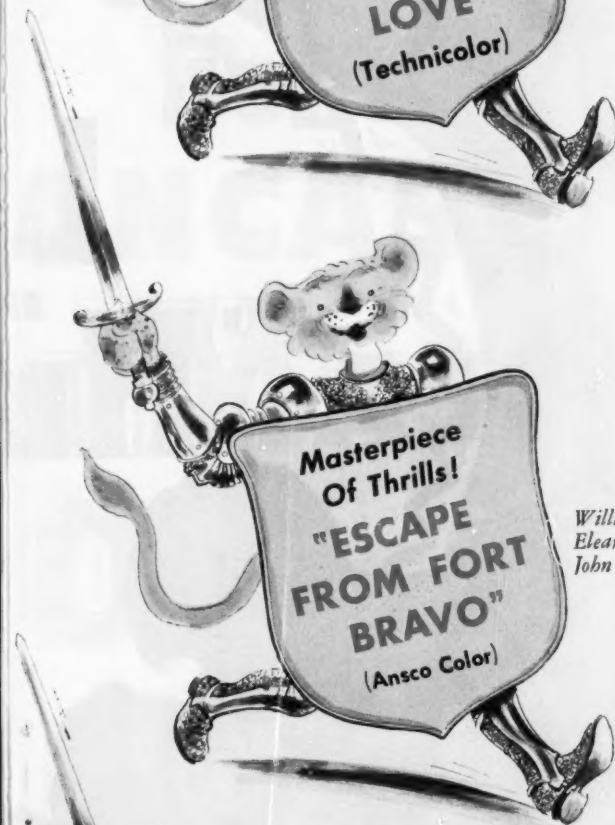




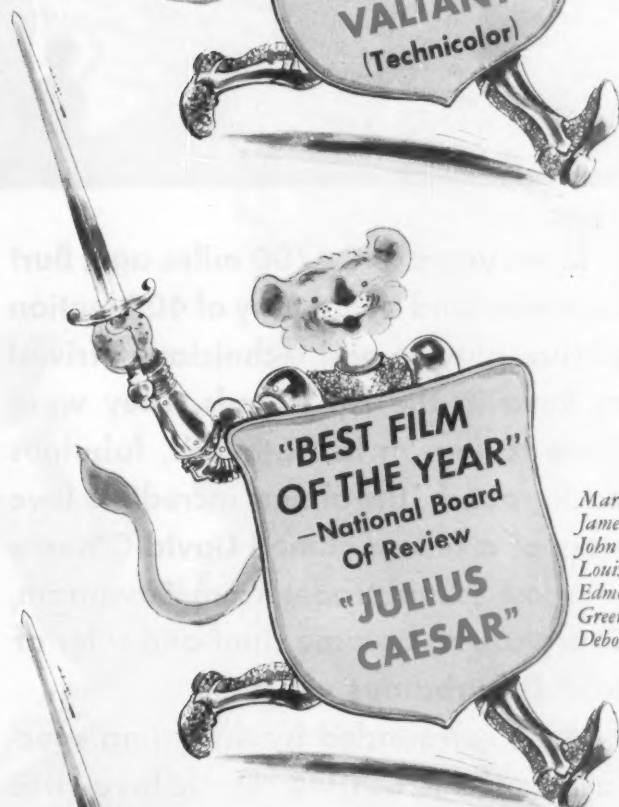
*Esther Williams
Van Johnson
Tony Martin*



*Robert Taylor
Stewart Granger
Ann Blyth*



*William Holden
Eleanor Parker
John Forsythe*



*Marlon Brando
James Mason
John Gielgud
Louis Calhern
Edmond O'Brien
Greer Garson
Deborah Kerr*



*Robert Taylor
Deborah Kerr
Leo Genn
Peter Ustinov*



*Marge and Gower
Champion
Debbie Reynolds*

This is where
"His Majesty O'Keefe"
was made!

NEW YORK WORLD-TELEGRAM AND SUN.

Elizabeth Lands in Fiji As Wild Spears Whirl

By the Associated Press.
SUVA, Fiji Islands, Dec. 17.—Queen Elizabeth II drained a shell of potent, soapy tasting "kava" today and acted as if she liked it as thousands cheered her arrival in the Fiji Islands. The royal libation was a pop-

The Queen watched fascinated while bare-chested, grass-skirted Fiji men whirled clubs and spears in war dances, and 200 garlanded men and women sang island songs.

Fijian Welcome.

Elizabeth

Two years and 4700 miles ago, Burt Lancaster and a company of 400 motion picture players and technicians arrived at Suva in the Fiji Islands. They were there to film in its authentic, fabulous backgrounds, the almost incredible love story of a fellow named David O'Keefe—a lost island trader from Savannah, Georgia who became chief and ruler of 10,000 barbarous warriors.

Here, surrounded by thronging spectacle, savage battles, mystic love-rites and multitudes of Fiji natives, is the role of roles for Burt Lancaster—a worthy dramatic successor to his portrayal in "From Here to Eternity".

Here, moviegoers will go on their most spectacular and their most off-the-path movie-safari in many a year.

Here is a two-million-dollar investment in a motion picture—every dollar of it invested in great entertainment!

"Sa Bula!"

"H"

"It is
my father's
wish that
I love you."

WITH
JOAN RICE

ANDRE MORELL
ABRAHAM SOFAER

FROM THE BEST SELLER BY
LAWRENCE KLINGMAN AND GERALD GREEN

SCREEN PLAY BY
BORDEN CHASE AND JAMES HILL • PRODUCED BY
HAROLD HECHT

MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN

DIRECTED BY
BYRON HASKIN • WARNER BROS.

CAN BE VIEWED ON WIDE SCREENS

Sa Bula The White Man is Chief

WARNER BROS.
PRESENT

BURT
ANCASTER
IS
S MAJESTY
O'KEEFE

COLOR BY
TECHNICOLOR

The
Primitive
Maidens
Dance of
Abandon!

The
Terror
Rites of
the War
Canoes!

Beginning This Week in EL PASO, SAN ANTONIO, BOSTON,
MEMPHIS, PITTSBURGH, PALM BEACH,
BALTIMORE, ERIE, CORPUS CHRISTI, BEAUMONT,
ST. PETERSBURG, AMARILLO, PORT ARTHUR

The
Stone
Test of
Strength

The
Challenge
of the
Angels
Stone

**THE GREATEST STAR
IN THE HISTORY
OF THE INDUSTRY!**

★
CINEMASCOPE



**OPEN TO THEATRES
LARGE AND SMALL**



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 194, No. 1

January 2, 1954



THE CODE DISPUTE

by MARTIN QUIGLEY

SAMUEL GOLDWYN in a letter to Eric Johnston, president of the Motion Picture Association, asserts his belief that "the time has come when it is imperative to bring the Production Code up to date." He further remarks that "in the almost quarter of a century since the Code's adoption, the world has moved on. But the Code has stood still."

Mr. Goldwyn's voice is one of authority in the motion picture industry and one of towering prestige with the amusement-seeking public the world over. It is unfortunate that the Goldwyn voice is now raised in chorus with that continuing cabal of clamor against the Code by those who seek the destruction of all restraints and standards in motion picture entertainment dedicated to the maintenance of decency and morality.

Mr. Goldwyn has not, I am sure, intended any such purpose. In fact, in the Johnston letter he states, "It is only through sound self-regulation that, as an industry, we can avoid the excesses that lead to unbridled censorship." But the public position which Mr. Goldwyn now assumes inevitably will have the effect of lending the weight of his influence to the comfort and support of those who, despising all regulation, want to tinker with the Code to the point of making it nothing other than a sham and a pretense.

To say that the Code ought to be brought up to date sounds on the face of it as an entirely reasonable observation. The world moves on and institutions and individuals who want to be abreast of the times must keep up with the procession. However, any such dictum applies to customs and conventions. It most emphatically does not apply in the area of morality. Principles in the area of morality are as unchangeable as are the pertinent principles in the area of mathematics. Theft, perjury, adultery and all of the other serious infractions of the moral law are morally wrong now, always have been and always will be. A code that would drift with any current of contrary thought would be a fraud.

Hollywood has been distantly familiar with the Code for nearly a quarter of a century. It would seem that such a span of time would have been sufficient for both Hollywood and all other elements of the industry to come to understand its essential character. But very little in this direction has actually happened. If this were not so it would not be popular to talk vaguely about "bringing the Code up to date."

THE Code document consists primarily of the application of moral principles, based on the Ten Commandments, to the subject matter of motion pictures. The duty of the Production Code Administration is to apply the principles of the Code, in an advisory manner, to the scripts and pictures which producers submit.

Secondarily, the Code document consists of a number of regulations based on matters of policy and expediency.

With respect to the primary—and in effect the essential part of the Code—to call for its revision is tantamount to calling for a revision of the Ten Commandments and the moral order of the Western world which

is rooted in the Ten Commandments. It does appear that in the private lives of many persons such a revision has indeed been effected. But it is hardly to be argued seriously that if an individual or a group chooses to declare the Ten Commandments out of date and in need of revision to meet the conditions of the modern world any such attitude makes the Decalogue invalid.

As to the secondary and *impermanent* part of the Code, consisting of a number of regulations based on policy and expediency, this has been subject to revision and amendment frequently throughout its entire life.

Incidentally, it is this part of the Code which has caused much criticism to be visited upon the Code as a whole. That this should be so is indeed proper and logical because some of the policy regulations which have been in effect have been plain silly, such as the regulation against the use of the words "Hell" and "Damn."

To Mr. Goldwyn and to other serious and responsible critics of the Code the question might well be asked, "Just what do you want revised in the Code and what is the thought and language of the revision you seek?"

IF the revision requested from whatever source involves an alteration of a moral principle based on the Ten Commandments the answer must be an emphatic "No." Failing to make this answer the Association would become party to so emasculating the Code as to make it a hollow pretense which would betray its own and the public interest.

If the critics of the Code want a change in the regulations based on policy and expediency let them state what changes are wanted and to what purpose. At the present time there are pending for adoption by the Association a group of policy amendments; others might likewise be considered. But if other changes in this category are to be considered it will be necessary for their sponsors to speak, not in vague, general terms, but in specific language. Obviously to discuss the Code or any part of it in specific language serious study, and not merely casual acquaintance with the document, is imperative.

Over the misty vista of these many years Mr. Goldwyn remembers himself as "one of the initiators of the Code" in his letter to Eric Johnston. Simply for purposes of historical accuracy, he is reminded that the Code was not initiated by anyone in Hollywood. As Mr. Goldwyn will recall from this reminder it was originated and brought to Hollywood by the person whose name is signed to these lines. If Mr. Goldwyn should view any of the lines in this discussion as vehement, I am sure he will ascribe this to parental ardor and not unfriendliness.

Also for the purpose of historical accuracy, it should be noted that Mr. Goldwyn, from the time of the meeting of the producers association in January, 1930, at which the Code plan was first submitted, was an interested and constructive supporter of the Code idea and its administration.

This record is proof of his loyalty to the principle of self-regulation and an assurance that when the dust of the current debate subsides he will be found standing staunchly on the side of that kind of a Code which makes for decency in motion pictures and a good name for the industry.

Letters to the Herald

Tax Fight

TO THE EDITOR:

My 3-D equipment cost less than \$150, and my sixth 3-D did more business than a similar 2-D on the same playdate. I now have some "strictly 3-D" customers.

Yes, Television is hurting our show, but it's also taking advertising dollars away from your local newspaper, and you are not doing a job unless you point this out to your editor at least once a week.

I hurt the loudest the last day of each month when I tear off a few pounds of flesh to send the Federal Reserve Bank, and although it's a stiff uphill fight, if you line up your newspaper and bank, and cooperate at the right time, we can eliminate this tax, but when I say we, I mean everyone in show business. The day before Ike vetoed the Mason Bill, I sent \$50 worth of telegrams from leading organizations and business people. I am firmly convinced that had everyone done the same, we wouldn't be paying the tax today. Take a look at your last month's Federal tax depository receipt and ask yourself if you can afford the energy and cash to participate in the next waltz.—**JESS JONES, Ritz Theatre, Crescent, Oklahoma.**

Tribute to HERALD

TO THE EDITOR:

As the year comes to a close, I think we should pay tribute to your excellent magazine and all the help it has given us throughout the year. Every section is read with much interest and certainly a lot of valuable information and hints are given on the problems of theatre management.

Also, in these days when we see the box

office sagging more than ever may we remind the producers that the smaller towns have to make a living also, so why not give us more down-to-earth stories with human interest family appeal. Animal pictures, race horse stories plus real clean humor will draw our patrons. However, as it now seems increased prices for pictures that often the parents will not allow their children to see results in their staying home as well. So, Mr. Producer, give us the family type picture and we'll be happy.—**D. P. SAVAGE, Capitol Theatre, Listowel, Ont.**

CinemaScope's Future

TO THE EDITOR:

What will CinemaScope *per se* mean on the sixth attraction?

I give you one answer; not as much as 3-D *per se*.

I hope it never happens—and scanning the lineup of CinemaScope productions for the next six months—I'm sure it will be far in the future, but wait until a CinemaScope production of the quality of "Man in the Dark" and "Arena" is released.

And now I would like to ask a question. Where are all the reviewers who criticized 3-D films for containing scenes that merely demonstrated the 3-D technique? Or isn't it so bad artistically to include scenes in a CinemaScope production that serve no purpose other than demonstrating the scope of the camera?—**A Mississippi Exhibitor.**

The Recipe

TO THE EDITOR:

The industry needs better and more pictures. Also more pictures with top stars.—**Exhibitor, Buffalo, New York.**

The Money Making Stars

THIS is the week in which exhibitors of the United States, Canada and Great Britain—through Motion Picture Herald's 22nd annual poll—bestow on actors and actresses their most prized honor. To be selected as one of the Top Ten Money Making Stars is the goal for which all members of the screen acting profession strive. To be named again and again is the firmest proof of player eminence.

Special recognition is due Gary Cooper, a veteran of fourteen appearances in the Top Ten, who now has attained the Number One position for the first time. To Mr. Cooper and his colleagues, congratulations and best wishes for continued box office success during 1954.

The HERALD thanks the thousands of exhibitors who again chose the players whose names meant the most on their theatre marquees.—**M. Q., Jr.**

MOTION PICTURE HERALD

January 2, 1954

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DECCA indicates intention to buy more Universal stock Page 27

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AS smart and showmanlike a piece of promotion effort as has been seen in many a day was that achieved for the opening at the Broadway Paramount of Warner Brothers' "The Eddie Cantor Story," Thursday night of last week. At about the time the film was opening in New York, Cantor appeared on the Ralph Edwards TV show, "This Is Your Life," with an obvious direct tieup with the opening. The show is a coast-to-coast hookup enjoying high popularity. On Sunday on the TV Colgate program, Cantor, star of the show, plugged "The Eddie Cantor Story" all the way down the line. It was a case, indeed, of using the TV medium for all it was worth to promote a new film—and in this case, it was quite apparently worth plenty.

► "Show Biz," lively history of Broadway in its great years, written in the vernacular by Abel Green and Joe Laurie, Jr., has had reasonably successful sales as a book. Now its authors, the editor and a columnist on "Variety," have produced a record album—RCA Victor LOC-1011 and EOD-1011—of their half-century review. It is narrated by George Jessel and features songs and bands popular through the whole flamboyant era.

► The Supreme Court on January 6 or 7 hears crucial arguments on the constitutionality of state film censorship. For three hours, lawyers will debate whether the states of Ohio and New York were within their constitutional rights in banning the films "M" and "La Ronde."

► The Italian film producers want more screen time in their own country, and more money from their government. They put it baldly the other day in the considerable talk going around about Italy's projected new film law. The Italian Association of Producers wants special licensing of producers and distributors, which would have the effect of raising the number of days on which native films must be shown from 80 to 120 days yearly. They also suggest the government subsidy of 10 per cent of the gross income of pic-

On the Horizon

WHAT PRICE LAP?

Ernest Kassebaum, owner of the Rivoli theatre, Seward, Nebraska, reports that the other day he received 50 cents in the mail from an anonymous patron who praised a recent screen attraction at the theatre. The note then added, "We found that one of our girls was too big to hold on our lap." Hence the 50 cents.

tures be increased to 16 per cent. The Association says foreign films in Italy the past year amounted to \$10,000,000 less than the previous year; and that twice as many Italian films were exported as during the previous year.

► Almost 60 per cent of American homes now have television receivers, David Sarnoff, chairman of the board of Radio Corporation of America, said this week in his annual report on the state of the business. Mr. Sarnoff cited the great variety of applications of radio, television and electronics which his company is developing for use in many fields, and he especially was jubilant about the imminence of color television. The magnetic recording of pictures, recently demonstrated by RCA, he called a development of great significance for the motion picture world.

► The Ford Motor Company has concluded a deal with Box Office Television for the most extensive off-hour theatre television show in the history of the medium. The closed circuit program, for Ford dealers and executives will be shown in 31 theatres in as many cities January 28.

FOR THE RECORD

Motion Picture Herald Presents The Box Office Hits of 1953

From Here to Eternity (Col.)

Gentlemen Prefer Blondes (20th-Fox)

Hans Christian Andersen (Goldwyn-RKO)

House of Wax (W.B.)

Moulin Rouge (U.A.)

Peter Pan (Disney-RKO)

The Robe (20th-Fox)

Shane (Para.)

[The pictures above are listed alphabetically by title.]

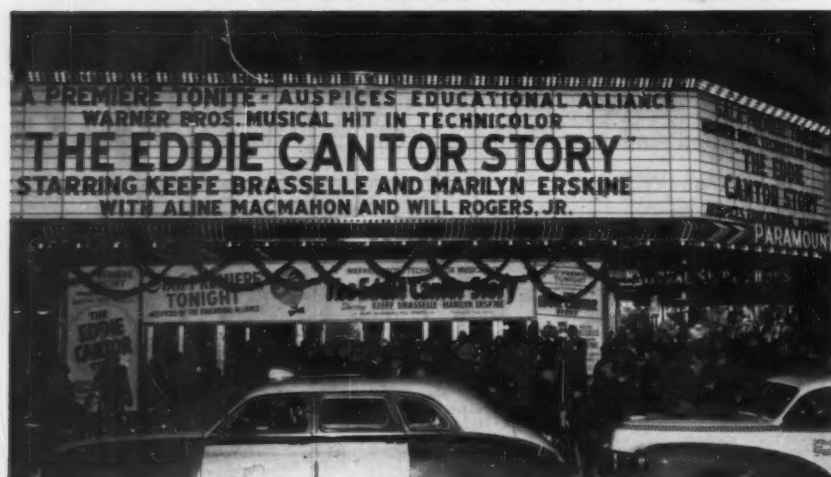
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This week in pictures

HOLIDAYS AND PREMIERES BRING BACK THOSE RINGING CASH REGISTERS

NEVER SO MUCH OF SO GOOD. Crowds jostled and gaped in New York and Hollywood these past holidays as the major motion picture companies presented a feast of their very best and very biggest, garnished with wide screens, CinemaScope, stereophonic sound, and, of course, 3-D. The array of product at this time of year represents a culmination of a trend and recognition that only quality pays off. In New York, virtually every night saw another Broadway opening. In Hollywood, MGM's "Knights of the Round Table" opening was itself a production.

AS "KING OF THE KHYBER RIFLES" was opened by 20th-Fox at the Rivoli, New York: below, the crowd scene; at the right, Mr. and Mrs. Leonard Goldenson. Mr. Goldenson heads American Broadcasting-Paramount Theatres.



WARNER'S "The Eddie Cantor Story" opened at the Paramount in conjunction with extensive benefit fund ceremonies and tie-ins. At the left, the Paramount marquee; above, Mrs. Keefe Brasseur; Mr. Brasseur, who portrays Mr. Cantor in the film, and Benjamin Kalmenson, Warner Brothers Distributing Corp. president.



20TH-FOX'S "Beneath the 12-Mile Reef" went into the Roxy, New York, aided by promotions engineered by Charles Elfled, vice-president, shown at the right below with guests Meyer Schine, Schine circuit head, and Mrs. Schine.



IN HOLLYWOOD, MGM's first CinemaScope creation, "Knights of the Round Table" opened at the Egyptian. At right, production chief Dore Schary, right, with Lana Turner and Lex Barker.



IN NEW YORK, Columbia's "Miss Sadie Thompson" at the Capitol drew throngs at midnight. Below, Jack Cohn, vice-president, with Rosemary Clooney and Jose Ferrer.





MGM's THIRTY YEARS are being noted these days with rallies and other appropriate ceremonies; and of course a sales drive will take advantage of the enthusiasm. Above, at the Des Moines exchange, 30th Anniversary Jubilee captain John P. Byrne, second from right, poses with personnel. Mr. Byrne also visited in San Francisco, Los Angeles, and Seattle. With him, above, are, seated, Margaret McGaffee, Florence Baker, Theo Anderson, Geraldine Robuck, Shirley Gass, Helen Long; and, standing, Ivan Fuldauer, Morris Nystrom, Harold Sutphin, Chet Howser, Helen I. Hansen, F. D. Armington, Jr., Wilma Foster, John J. Pilmaier, Howard T. Dunn, Margaret Rowson, George M. Baumeister, Jerry McGlynn, Kay Taylor, Helen E. Hansen, Daryl Johnson, and, right, Burtus Bishop, Jr., midwest sales manager.

REPORT, right, by 20th-Fox president Spyros Skouras, returned to New York from three weeks in Europe. He decried attempts to "dilute" CinemaScope in its components of screen, sound, and light, and pointed to records set by "The Robe", impending records of other hits, and to the company's financial report.



INVITATION to Brazil's First International Film Festival, Feb. 12-26, is given in New York at luncheon last week, by Brazilian Congresswoman Yvette Vargas and Consul General J. B. de Berenguer Cesar, to Martin Quigley, Jr., left.



by the Herald



RAY SMITH, left, last week was named vice-president of the Jamestown Amusement Co., with headquarters in New York. He will assist Gerald Shea, president, and will continue supervising buying and booking.



PROMOTING "Knights of the Round Table" was the subject as MGM advertising-publicity vice-president Howard Dietz met the other day in New York with exploitation executives. In array are Emery Austin, exploitation manager; Mr. Dietz; Silas F. Seadler, advertising manager; Dan Terrell, publicity manager; Howard Strickling, studio publicity director; O. A. Kingsbury, Donahue and Coe; Joseph Flynn, promotion; Halsey Raines, publicity; and Ernest Emerling, Loew's Theatres ad chief.

THE MONEY MAKING STARS OF THE YEAR SELECTED BY EXHIBITORS OF NATION

by WILLIAM R. WEAVER
Hollywood Editor

THE technological revolution of 1953 didn't make a whoop of difference in the star situation.

Nobody who appeared in the new sizes and shapes sky-rocketed to peak prominence in personal drawing power, and nobody who didn't appear in them skidded.

This is the disclosure of standout significance in the results of The HERALD's 22nd annual poll of American exhibitors to determine the Money-Making Stars of the year.

For Theatre Men Only

Nobody votes in that poll but theatre owners. These men who have bought the pictures at the best price they could get and sold them to their neighbors know the score better than anybody. In 1953 they've had to run a spot-referendum on 3-D and anamorphic dimensional-itis, and the final returns are far from in, but there isn't a trace of that turmoil in the results of their balloting on players.

The 1952 poll results are surprising only in their lack of surprises.

There is one first-timer in the Top Ten echelon.

That brings to a snug 56 the grand total of players who have earned this eminence in the entire 22 years of the poll's operation. (That brings to 3.92—by quickly dividing the actual 56 into the theoretically maximum 220—the number of years in this select estate average by Top Ten talent.)

There is one returnee to Top Ten listing, in again, with good cause, after a first inclusion in the 1947 poll.

In all its phases the 1953 poll proves again that Fame is a far more constant wench than reputed.

He's a Marquee Giant

On his 14th appearance on the Top Ten list Gary Cooper has taken over, for the first time, the Number One Spot. This man is a marquee giant. He started crashing Top Ten in 1936, taking 10th place. His record shows two seconds, one third, three fourths, two fifths, one sixth one seventh, one eighth and one ninth. Those aren't fractions. Those are winnings over the sternest competition the whole world of show business could throw against him.

The Cooper supporting cast in his Top Ten stardom is made up, in this order, of

EXHIBITOR SELECTIONS

COMBINED

Gary Cooper
Martin & Lewis
John Wayne
Alan Ladd
Bing Crosby
Marilyn Monroe
James Stewart
Bob Hope
Susan Hayward
Randolph Scott

CIRCUIT

Martin & Lewis
Gary Cooper
John Wayne
Marilyn Monroe
Alan Ladd
Bing Crosby
James Stewart
Ava Gardner
Bob Hope
Susan Hayward

INDEPENDENT

Gary Cooper
Martin & Lewis
John Wayne
Alan Ladd
Bing Crosby
Marilyn Monroe
James Stewart
Bob Hope
Susan Hayward
Randolph Scott

Martin & Lewis, John Wayne, Alan Ladd, Bing Crosby, Marilyn Monroe, James Stewart, Bob Hope, Susan Hayward and Randolph Scott.

Martin & Lewis, last year's toppers, are on the Top Ten list for the third consecutive year, having made it in 1951 as runner-up to John Wayne. They look like permanent residents.

Third position on the 1953 list is occupied by the two-time winner of first place—1950 and 1951—John Wayne, now mak-

ing his fifth consecutive appearance in Top Ten category.

Alan Ladd, who was out and around during 1953 in three other pictures besides the tremendous "Shane," namely "Desert Legion," "Botany Bay" and "Thunder in the East" is back in the Top Ten circle for the first time since 1947.

Bing Crosby, casual incumbent of fifth position in the 1953 finals, is the only Top Ten star of the year who has made this mark on box office history as many times—14—as this season's Number One. He was out in only two pictures during the year, "Road to Bali," shared with his favorite co-star and sparring partner, and "Little Boy Lost," which was closely held as to public availability during most of the period covered by the poll. But no story of the Money-Making Stars poll, now or ever, can properly skip mention of the all-time championship run up by Bing in holding Number One Spot for five consecutive years. Take all you can get at whatever odds you can scare up that this record will stand as long as movies last.

Marilyn Monroe's placement in sixth position on her first inclusion in the Top Ten list cannot be classified as unexpected. She had been voted a swift Number One position in the 1952 Stars-of-Tomorrow poll, conducted at midyear by this periodical in the same manner and among the same exhibitors as this older, original poll of

(Continued on page 16)



GARY COOPER, Number One

FREE
FOR
EVERYONE
WITH A
STAKE IN
THE FUTURE
OF OUR
BUSINESS!

CINEMASCOPE
YOU SEE IT WITHOUT GLASSES

The **Dynar**

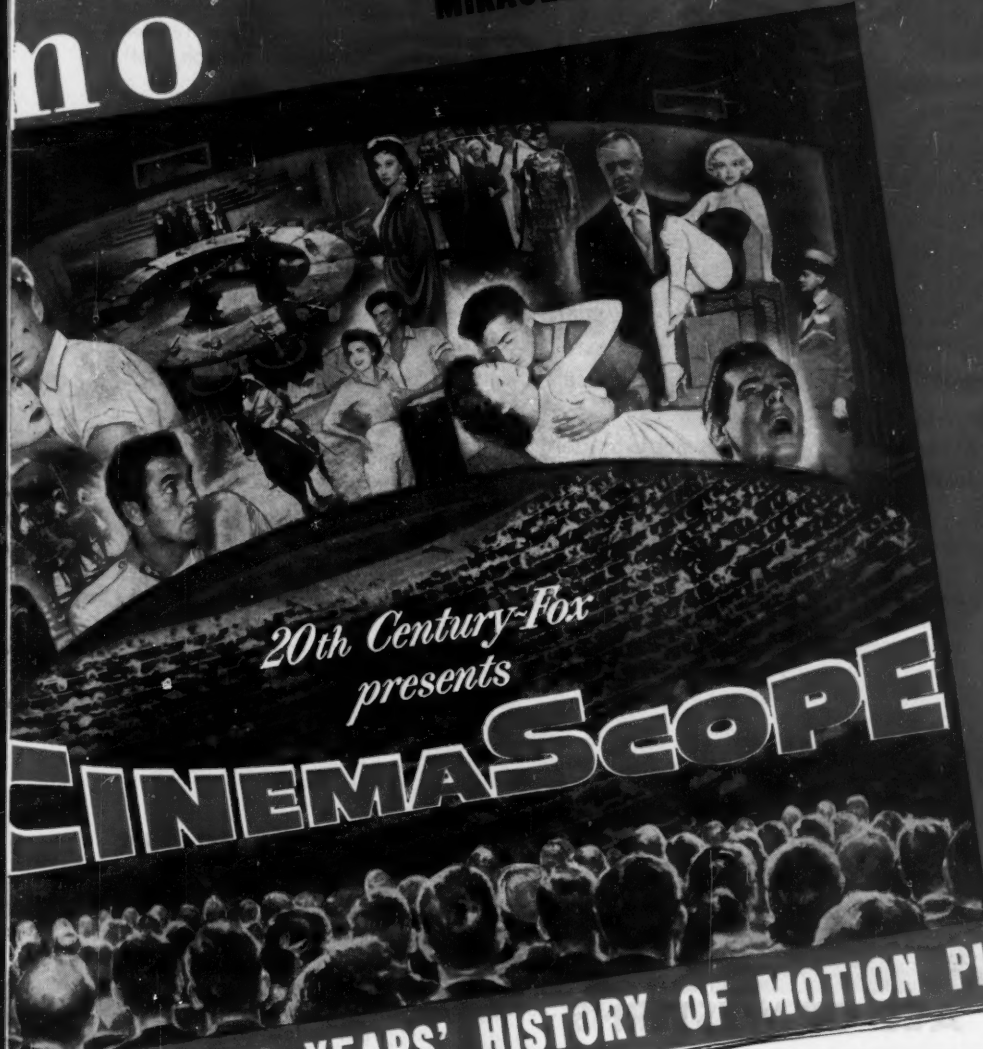


"MOST FORWARD STE



WHAT THE GREATEST ENTERTAINMENT
MIRACLE OF THE AGES HAS WROUGHT

mo



20th Century-Fox
presents

CINEMA SCOPE

IN THE 59 YEARS' HISTORY OF MOTION PICTURES"

56 PAGES packed with in-
formative data about CinemaScope.
A valuable guide for a prosperous
future for theatres large and small!

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write Al Lichtman, 20th Century-
Fox, 444 W. 56 St., N.Y. 19, N.Y.

"MOST FORWARD STEP IN THE 59 YEARS' HISTORY OF MOTION PICTURES"



THE NEXT FIFTEEN

COMBINED

Doris Day
Esther Williams
Kilbride and Main
Gregory Peck
Ava Gardner
Clark Gable
Burt Lancaster
Jeff Chandler
Jane Wyman
Abbott & Costello
Stewart Granger
Jane Russell
Charlton Heston
Humphrey Bogart
Rita Hayworth

CIRCUIT

Gregory Peck
Burt Lancaster
Doris Day
Clark Gable
Esther Williams
Randolph Scott
Jeff Chandler
Stewart Granger
Kilbride & Main
Jane Wyman
Montgomery Clift
Humphrey Bogart
Charlton Heston
Jane Russell
Rita Hayworth

INDEPENDENT

Esther Williams
Doris Day
Kilbride & Main
Abbott & Costello
Gregory Peck
Ava Gardner
Clark Gable
Jeff Chandler
Jane Wyman
Burt Lancaster
Jane Russell
June Allyson
Stewart Granger
Charlton Heston
Humphrey Bogart

(Continued from page 13)

American theatre owners. She had been seen in the much-discussed "Niagara," the sensationally successful "Gentlemen Prefer Blondes" and, less widely as to number of theatres, but more productively within that limitation, the CinemaScope "How to Succeed in Business Without Really Trying," during the 1953 twelve-month. Plenty of reason, to mention these alone, why she should succeed, as topmost feminine personality in the 1953 Top Ten standings, to the leadership of her gender previously held, and longer than by any other, by Betty Grable.

James Stewart's third appearance in Top Ten rating accrues from performances in "Thunder Bay," "Naked Spur," "Carbine Williams" and "Bend of the River," a quartette of remarkably consistent portrayals which are to be topped head and shoulders (bank on it) by his work in the forthcoming "Glenn Miller Story." With the already completed "Far Country" and the in-production "Rear Window" to follow that one in 1954, the Stewart standing figures to soar by next poll time.

Bob Hope, who was Number One in 1949, is present in 1953 for the 13th time in Top Ten territory. His films in general distribution during the poll period were "Road to Bali," which he shared with his favorite co-star and sparring partner, and "Off Limits," with Mickey Rooney.

Susan Hayward, who made her first Top Ten appearance a year ago, taking ninth place in the poll, repeats that accomplishment this year. Her pictures in circulation during 1953 were "White Witch Doctor," "The President's Lady," "The Lusty Men" and "Snows of Kilimanjaro."

Randolph Scott, scoring his fourth consecutive placement among the Top Ten,

earned it by grosses-building performances in "The Stranger Wore a Gun," "Hangman's Knot," "Man in the Saddle" and "Thunder Over the Plains."

Room at the top for the ascending Ladd and Monroe careers was made by Doris Day and Gregory Peck, who dropped to 11th and 14th respectively, in the American poll, although still doing very well, thank you, in the neighborly dominion to the North.

The Canadian exhibitors' experience in the matter of box office values is never quite the same as their American brothers. This year they list their leaders in this

order: John Wayne, Bing Crosby, Gary Cooper, Martin & Lewis, Alan Ladd, Bob Hope, Marilyn Monroe, Gregory Peck, Doris Day, Burt Lancaster. And the Canadians omit these American Top Ten-ners of 1953: Susan Hayward, Randolph Scott, James Stewart.

Thus democracy.

And thus the Western situation:

Back in 1936 the then four-year-old Money-Making Stars poll was broken down, in recognition of conspicuous circumstances of product and attendance, into the two divisions which have been maintained since then—the general and the Western—with Buck Jones riding off with the first Top Ten Western Star championship. For all those pleasant intervening years the "went that-a-way" heroes rode the screen in keen but contented competition for supremacy in a field of activity where flourished a plenty for all.

In the recent past, however, and that includes the year just completed, the Western has come to have a somewhat less conspicuous place in the theatre program. That does not mean, though, that the Western was not still a staple of screen diet in many a section of the nation. The winners this time, who enjoy a certain quality of the hardy perennial, look like this:

Roy Rogers, first place for 11th time; Gene Autry, second place for sixth time (he had racked up six firsts before leaving the plains for the Air Force); Rex Allen, a close third, Bill Elliott fourth and Allen Rocky Lane fifth.

CHAMPION SHORTS

For the ninth consecutive year, the indefatigable Bugs Bunny is the leader in the realm of short subjects. In fact, Warner Brothers' rambunctious rabbit received more votes in this category than did the Top Money-Making Star, Gary Cooper. The 10 winners are as follows:

Bugs Bunny, Warners
MGM Cartoons, MGM
Walt Disney Cartoons, RKO
Pete Smith Specialties, MGM
Popeye, Paramount
Stooge Comedies, Columbia
Mr. Magoo, Columbia
Merrie Melodies & Looney Tunes, Warners
Joe McDoakes, Warner
True Life Adventures, Disney-RKO

The MGM Cartoons, guided by Fred Quimby, have won the Academy Award for the best cartoon for two years running. This past year it was for "Johann Mouse" and the year before for "The Two Mouseketeers." The Walt Disney Cartoons have been at the top ever since the poll's inception in 1939 and they've never placed lower than their current third. Pete Smith and his Specialties are also veterans of 1939 and have never finished below fourth. Popeye has moved up one notch to fifth.

ACE OF WESTERNS



ROY ROGERS, Western Winner



II. MARTIN & LEWIS



III. JOHN WAYNE



IV. ALAN LADD



V. BING CROSBY



VI. MARILYN MONROE



VII. JAMES STEWART



VIII. BOB HOPE



IX. SUSAN HAYWARD



X. RANDOLPH SCOTT

HAWKINS SWEEPS TOP HONORS IN BRITISH CHAMPION POLLS

by PETER BURNUP

LONDON: There was no kind of doubt among the Showmen of Britain as to who was their Champion Money-Maker of 1953; nor did they need the benefit of soothsaying or crystal-gazing in making their choice. By a majority unprecedented in the Poll's history this side Jack Hawkins was named Champion of Champions. For a number of years Mr. Hawkins has been hammering confidently at Fame's door. (Last year he ranked fourth in Britain's voting). There is indeed a quality of high consistency in all he does but excellence and integrity also, and, with it all, a world of experience.

From Hamlet Down

On the stage he has played everything from Hamlet downwards. More than twenty years ago Manhattan saw him in "Journey's End." He has figured in scores of films but all that came to fruition when Carol Reed put him in "Fallen Idol." The abounding accomplishment became manifest and burgeoned in a line of notable things like "No Highway," "Angels One Five," "Mandy." This year came "Planter's Wife," "Cruel Sea," "Malta Story," "Intruder," each of them an infallible money-spinner; but box office customers had begun to speak of them also as "Jack Hawkins' films."

The portents were there to be read by the veriest dullard. Hawkins is there to stay, but also to be regarded is the circumstance that on the suffrages of shrewd showmen he leads the country's International Poll. The actor is snugly tied up on a long-term J. Arthur Rank contract.

There's a remarkable steadiness in the top echelon of the Poll. The four leaders—Hawkins, Alec Guinness, Ronald Shiner, Alastair Sim—made up 1952's top four. That need not be taken as evidence of undue loyalty among theatre men. For none of the four is to be denied on the current year's showing. Not only on this side of the Atlantic, Alec Guinness is looked upon as a "rare" actor with unerring instinct. In "Kind Hearts and Coronets," "Lavender Hill Mob," *et al.*, he struck a rich loae of comedy. But comedy is not his only line. In "Malta Story" he put over an exceedingly subtle study of a man bewilcered in the beleaguered island.

His Own Private Line

Alastair Sim likewise has his own private line. He brings a sly, informed pawkiness to his work which in lesser hands would descend to banal mediocrity.

Ronald Shiner, last year's winner, obviously treated 1953 as a turning-point in his career. His stage play, "Seagulls Over Sorrento," continued to play the dizzy grosses. One of his films, "Top of the Form," had a similar pleasant fate. In the



JACK HAWKINS

midst of which cozy good fortune he took the plunge into a film of totally different calibre; namely, Herbert Wilcox's "Laughing Anne." His achievement therein was no less notable.

Not for the first time in this place comment is demanded on the poor showing made by women in the Poll. Newcomer Dinah Sheridan is the only actress in the roster of the chosen. She is indeed worthy and mighty welcome. Anna Neagle, for six years Britain's unchallenged Leading Lady of the Screen, was not a candidate in this year's contest. For nearly two years she has eschewed the studio for the stage. But it is understood that she contemplates making a film in the coming Spring. It's all Lombard Street to a China Orange that

she'll figure high in next year's Poll. She still holds audiences in her personal fief.

Heads went tumbling in the International field. Five of the eminents in last year's choice—Betty Hutton, Mario Lanza, James Mason, James Stewart, Humphrey Bogart—figured nowhere in the hurly-burly this time. The fabulous Mr. Hawkins, as in the domestic Poll, led the field by lengths but there were very good reasons for the appearance of the other four newcomers. Stalwart Alan Ladd clearly became entitled by his magnificent showing in a magnificent film, "Shane." Bing Crosby touched hearts all over this land for his rare and touching performance in "Little Boy Lost."

Expatriate Stewart Granger's nomination might be taken as a reward for the industrious rather than the brilliant; for the actor was to be seen in a whole string of diverse but well-mounted films. There are no two words about the Danny Kaye choice. He was seen in one film only during the year. But "Hans Christian Andersen" is one of those comfortable happy things you can sit through time after time. The Britons certainly did so.

Surprise to many was the nomination of Metro's Tom and Jerry as the Champion in the Shorts market. But there was no kind of question in the manner they overhauled and beat the Disney product, particularly in the big provincial cities. Showmen in those parts speak of them as real money-makers.

Footnote. Exhibitors, had they had their way, would have nominated another Great Lady of the Screen; none other than Her Gracious Majesty Queen Elizabeth II. For none matched the loveliness of Her Majesty in those Coronation films; none drew greater or more eager hosts to the box office.

THE MONEY-MAKERS

British exhibitors participating in the "Motion Picture Herald"—"Fame" poll vote for three groups: the top ten British players, the top ten international players, including both American and British stars, and Western stars. The vote:

BRITISH

Jack Hawkins
Alec Guinness
Ronald Shiner
Alastair Sim
Dirk Bogarde
Dina Sheridan
Jack Warner
Nigel Patrick
Ralph Richardson
Anthony Steel

INTERNATIONAL

Jack Hawkins
Bob Hope
Alan Ladd
Gregory Peck
Martin & Lewis
Bing Crosby
John Wayne
Stewart Granger
Doris Day
Danny Kaye

WESTERN

Gary Cooper
Randolph Scott
John Wayne
James Stewart
Audie Murphy
Roy Rogers
Rock Hudson
Gene Autry
Rod Cameron
Rory Calhoun

Columbia's **SIZZLING JUNGLE SERIAL!**

ALL THE SENSATIONS
OF THE MYSTERIOUS,
PULSATING,
THRILLING JUNGLE!

JUNGLE RAIDERS

with
KANE EDDIE VEDA
RICHMOND • QUILLAN • ANN BORG

Carol Hughes • Janet Shaw

Original screenplay by Andy Lamb and George H. Plympton

Produced by SAM KATZMAN • Directed by LESLEY SELANDER

A COLUMBIA SERIAL REPRINT

The Hotter-Than-Hot Serial
That Brings 'Em Back To Your Theatre
For Each Episode...Again and Again and Again!

A NATURAL FOR JUNGLE EXPLOITATION! USE THE TICKET-SELLING CAMPAIGN BOOK! (Available at National Screen)

GOLDWYN ASKS COMPO Dues Collection Up

CODE REVISION

Suggests "Modernization" of Rules; Johnston Calls It "Living Document"

Samuel Goldwyn, in a letter to Eric Johnston, president of Motion Picture Association of America, made public Tuesday, recommended revision of the Production Code for the motion picture industry. In answer to Mr. Goldwyn, the MPAA president declared that the "Code regulations were not intended at the beginning, and they are not intended now, to lay a dead hand on creative and artistic endeavor and integrity. And they have not done so."

[An editorial by Martin Quigley on the Production Code controversy will be found on page 7.]

Mr. Johnston said, "The Code, like the Constitution of the United States, is a living document for living people. That has been demonstrated, I think, through the amendments and the interpretations, all within the basic principles of the Code, that have been made since the Code's adoption."

Mr. Goldwyn suggested that a meeting be called of "all the producers who are signatories to the Code to discuss the need for modernization of the Code and the specific manner in which it can best serve not only our industry but the public. I am sure that out of this would come a better and sounder Code and an end to the present movement to disregard and nullify it. It is vital that this be done before it is too late," Mr. Goldwyn said.

In his letter, Mr. Goldwyn reaffirmed his confidence in and support of the Code of which he described himself as "one of its initiators."

Calls It "Essential"

"I have never for a moment wavered in my belief—nor do I now—that the principle of the Code is essential to the well being of our industry. It is only through sound self-regulation that, as an industry, we can avoid the excesses that lead to unbridled censorship."

"Nevertheless," he said, "we must realize that in almost a quarter of a century since the Code's adoption, the world has moved on. But the Code has stood still. Today there is a far greater maturity among audiences that there was 25 years ago—and this is true of the young people as well as of the older ones."

Mr. Goldwyn declared that audiences today realize what creative people always have known, "that drama is worthless unless it has integrity and resembles life. To portray life honestly on the screen requires a greater degree of latitude, within the bounds of decency, than exists under the Code. The time has come to recognize this fact."

He pointed out that there are many

aspects of life that can not be portrayed on the screen and the Code seal must never serve as a license for filth or vulgarity or for the violation of the basic principles upon which it is founded. He also said the Code must not serve the purposes of pressure groups which have "a special prejudice" on particular matters.

Mr. Goldwyn said that unless the Code is brought "reasonably up to date, the tendency to by-pass it, which has already begun, will increase."

"This," he said, can lead to "excesses which will do our industry a great deal of harm. I want to see the Code continue as a respected guide of conduct which is observed, not disregarded, by picture makers. But to preserve it as such, we must bring it into harmony with the times."

Calls Principles "Unchanging"

In his reply to Mr. Goldwyn, Mr. Johnston said, "It must be deeply gratifying to everyone who believes in the American motion picture to know of your reaffirmation of faith in the principles of the Production Code. These principles, rooted in the Ten Commandments are, as you surely recognize, eternal and unchanging moral verities."

"You will recall, I am sure, that our board of directors, meeting this fall, also strongly and unequivocally reaffirmed its support of and faith in the Code. Members of our board feel that, in adhering to the Code, they are fulfilling a solemn and unbreakable obligation to the public to provide decent and moral entertainment on the screen."

Mr. Johnston pointed out that over the years regulations under the Code "have been amended as the necessity arose to meet new and changing conditions." He said "This is as it should be."

Concluding his letter, Mr. Johnston said to Mr. Goldwyn that he obviously has given "a good deal of study to the Code. It would be most helpful to us all if you would let me have your specific and detailed recommendations to bring the Code up to date, as you suggest. I think this should be a starter in consideration of the subject."

Agrees on Need of Code

Replying to Mr. Johnston's letter, Mr. Goldwyn said Wednesday that he agreed on the necessity for the Code and added "that is why I so firmly believe a reasoned reexamination of the provisions of the Code, within the framework of its fundamental truths, is necessary at this time." He added that he would "be very happy to present" his detailed recommendations as to changes in the Code at any meeting of producers which "you may call to discuss this important problem. I hope you will call such a meeting promptly."

The Council of Motion Picture Organizations' dues collection and its poll of Congressmen and Senators for their support of industry efforts to eliminate the Federal admissions tax have been moving along toward what are expected to be highly satisfactory results.

Robert Coyne, special counsel for COMPO, said in New York this week that while all tabulations in the dues drive have not been compiled, figures to date indicate that "we will be able to operate." This means that COMPO will be able to carry on its efforts with a comfortable margin. The dues drive started November 30 and ended December 7, with the intensive work carried out by regional chairmen.

Mr. Coyne said that some areas had been slow in reporting on their activities, in soliciting Congressional opinion on the tax situation, but that information gathered to date indicates a justified feeling of optimism on the final results.

State and regional chairmen of COMPO have been contacting personally and by mail Congressional representatives in their respective areas under the direction of Pat McGee and Col. H. A. Cole, COMPO's co-chairmen of the tax repeal committee, and Mr. Coyne.

"French Line" Opens in St. Louis Without Seal

RKO's "The French Line" opened at the Fox theatre in St. Louis Tuesday without a Production Code Seal. The film, in 3-D, stars Jane Russell. Negotiations between RKO and the Production Code Administration concerning revision of the film to conform with the Code were continuing at midweek.

The immediate results of the opening were record crowds at the box office of the theatre and RKO, the distributor, a member of the Motion Picture Association of America and a signatory to the Production Code, making itself liable to a \$25,000 fine by the Association for breach of its agreement not to distribute a film lacking a seal from the Production Code Administration.

Lea Suit Against Majors Is Formally Dismissed

Leonard Lea's three-year-old anti-trust suit against major distributors having been settled, the suit last week was dismissed in Federal Court at Washington, by Judge Walter Bastian. Mr. Lea is an exhibitor at Danville, Va. He alleged his two houses were damaged by assigned clearance. The settlement involved payment of money to Mr. Lea on the day of dismissal, December 23, after the settlement was formally announced. The check having been handed to Mr. Lea, an Internal Revenue agent declared Mr. Lea owed back taxes and that the Government was attaching the check he had just received.

THERE'S CANDY ON THE EXHIBITOR'S XMAS TREE

Holiday Week Finds a Big Package of Box Office Gross Tidily Wrapped

Theatre grosses soared to new highs on the box office graph of the nation with the arrival of the Christmas holidays. Circuit representatives and theatre executives reported greater business this Christmas weekend than last year.

Broadway in New York reflected the general business upswing, with Radio City Music Hall establishing a new high for a Saturday. Other key houses in New York showed exceptional vitality with such attractions as "Beneath the 12-Mile Reef," "Miss Sadie Thompson," "The Eddie Cantor Story" and "King of the Khyber Rifles."

AB-Paramount Had High Level Grosses

Among the circuits that reported a higher level of Christmas business this year were American Broadcasting-Paramount Theatres and the Stanley Warner circuit. RKO Theatres, which had "The Robe" opening Christmas Day, reported the circuit enjoyed a weekend box office record in the New York metropolitan area. It was learned from other quarters that "The Robe" had grossed \$735,000 during the weekend in the 82 neighborhood situations in the Metropolitan area, among which are 27 RKO houses.

MGM's "Knights of the Round Table" was reported to have garnered close to \$250,000 in the first four days of seven Christmas Day openings and including the six days of the picture at the Egyptian theatre in Los Angeles, marking record-breaking business. The film did a smash \$45,700 in the first week in Los Angeles. For four days each, in the following cities, the picture grossed \$19,405 in Atlanta; \$27,150 in New Orleans; \$24,190 in Kansas City; \$35,210 in St. Louis; \$33,401 in Cleveland; \$27,640 in Detroit, and \$34,700 in Pittsburgh.

New York's Radio City Music Hall, with "Easy to Love" on the screen and the annual Christmas show on the stage, was expected at the beginning of the week to hit an enormous \$181,000 in the fourth week. Lines of thousands covered more than four blocks daily. The Saturday business, which was \$31,500, established a new Saturday record for the Hall.

Broadway Houses Showed Box Office Power

At the Roxy, a solid \$130,000 was estimated for the second week of "Beneath the 12-Mile Reef," in CinemaScope. "Miss Sadie Thompson" in 3-D was expected to ring up nearly \$100,000 for its first week at the Capitol, an outstanding gross. At the Paramount a fine \$86,000 was indicated for the first week of "The Eddie Cantor Story."

GROSSES JOYOUS IN GREAT BRITAIN TOO

LONDON: Britain's cinemas Monday enjoyed their most fabulous day in years. London's West End piled up dizzy grosses. "The Robe" at the Odeon in its sixth week grossed £1,385 to mark the theatre's second biggest gross, excelled only the first Saturday of "The Robe" run. Other West End houses shared the glad harvest, notably Metro's Empire with "All the Brothers Were Valiant." Rank's Haymarket Gaumont playing "Kidnappers" did SRO business. A midnight roundup of suburban houses revealed similar record-making marks.

Another CinemaScope production, "King of the Khyber Rifles," at the Rivoli was grossing a resounding \$75,000 for the first week.

"How to Marry a Millionaire" in CinemaScope ended its run at Loew's State Sunday with \$25,000 for the last six days of its seven-week run. The same picture at the Globe was expected to do a good \$22,000, and was continuing there. "This Is Cinema" was expected to do \$65,000 for the 30th week with extra performances slated for the holidays.

A good \$35,000 was indicated for the first week of "Here Come the Girls" at the Mayfair and "Cease Fire!" was expected to hit \$15,000 for its fifth week windup at the Criterion.

Many off-Broadway first run houses also enjoyed good business.

William W. Howard, vice-president of RKO Theatres, commenting on "The Robe," said that during its first three-day showing it broke all weekend records of the circuit for the last five years.

Christmas Weekend Was Among Best Ever

Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, said that business Christmas weekend was higher in AB-PT theatres than the holiday business done last year. He pointed out that this was true for the circuit despite the "Bwana Devil" grosses last year, which swelled the business done in the circuit's Texas and southwest affiliates.

From a Stanley Warner spokesman came the report that grosses during the weekend were "much better than last year."

A Loew's official commenting on weekend business, said that Loew's neighborhood houses did "very well," about the same as last year. He saw an upsurge later in the week with "From Here to Eternity" opening in Loew's metropolitan situations.

"Lure of the Sila," an IFE release, was

expected to hit a big \$12,000 for the first week at the New York theatre following a three-day record gross of \$6,475.

In Chicago the first runs snapped out of their pre-holiday slump with several new bills opening well and some holdovers bouncing up from the previous week's figures. Among the newcomers, "Kiss Me, Kate," topped \$60,000 at the Chicago. "Walking My Baby Back Home" was heading for a strong \$20,000 plus at the United Artists; "The Living Desert" bettered the opening week of "Martin Luther" at the Loop with a fine \$22,000 expected. "Here Come the Girls" and "Those Redheads from Seattle" went over \$30,000 at the McVickers; "Easy to Love" turned in a good \$16,000 at the RKO Grand and "Annapurna" lifted the Surf to a strong figure of \$6,308.

The top holdovers are "This Is Cinema" winding up a \$31,000 week at the Palace, but expecting to go higher during the week in which nine extra performances were scheduled. "The Robe," back over \$30,000 in its 14th week at the State Lake; "How to Marry a Millionaire," also still topping \$30,000 at the Oriental and "The Captain's Paradise" holding steady with \$3,500 at the Ziegfeld in its ninth week."

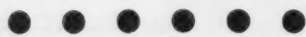
U-I Holds Promotion Talks On "Glenn Miller Story"

Universal Pictures field exploitation personnel met in New York Tuesday and Wednesday for a series of promotion conferences on "The Glenn Miller Story" under the direction of Charles Simonelli, the company's eastern advertising and publicity manager. On the agenda are the key city tour of James Stewart; the Clarinda, Iowa, observance of "Glenn Miller Day," and the film's world premiere January 19 at the Miami, Carib and Miracle theatres in Miami. The film will open in mid-February at the Capitol theatre, New York, and will be released nationally on February 22, Washington's Birthday.

Allied Artists Prepares "Riot" Saturation Dates

Saturation bookings in New England of Allied Artists' "Riot in Cell Block 11" will begin with openings February 25 at the Paramount and Fenway theatres, Boston. They will coincide with other openings in the area, and be preceded by heavy television and radio campaigns. Terry Turner of General Teleradio, Inc., has been retained by the company to prepare the radio transcripts and television films which will supplement newspaper advertising. Harry Goldstein, Allied Artists eastern publicity manager, will go to Boston shortly for the exploitation campaign.

Terry Ramsaye Says



HOT STATIC IN COLOR TV

THERE'S fur and feathers in the air over "compatible" color television. It is fun to have glimpses of it in the paid public utterances, and to observe some of it from other points of vantage. It is the big technological whodunit of the period. There are fighting words in it. And how we all like a "clem," especially in such a big arena.

To the corners:

Friday, December 18—Full page advertisements in New York's big papers proclaimed in studhorse headline: "RCA Wins Fight for Compatible Color Television; FCC Decision Benefits Public and Television Industry—RCA-NBC Pioneer a New Era in Television. . . ." RCA's advertising, of course.

Wednesday, December 23—Full page advertisement, signed by Philco Corporation of Philadelphia, proclaimed in belligerent type: "Facts the American People Should Know About Color Television" and discussion of its standards as approved by the FCC. "They are not the work of any one company." And thence on to a quote from the FCC, "a tribute to the skill and ingenuity of the electronics industry."

There are some interesting details, of varying degrees of significance. It was clear enough the Radio Corporation of America was taking over with an advertising bow the credit for compatible color television. There was a casual phrase: "RCA has furnished competing manufacturers with circuit diagrams and technical information which enable them to manufacture color receivers and tri-color tubes. . . ." That's for the anti-trust sensitivity. There is further a probable notion that the farther and faster the color development comes the better for RCA and its marketing in its position of aggressive dominance.

The initial break of proclamation was inevitably in the nature of a flourish of personal triumph for David Sarnoff, indefatigable for years in his persistent and lavish support of the RCA research and policies. For several years the pressures and suggestions of that program have been manifest to interior observers at every convention or event which RCA could reach directly or indirectly. Many a speaker was planted, many others were briefed. The RCA splash page was decorated with a modestly sized picture of Mr. Sarnoff, top left. Uniquely, and curiously, for the first

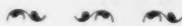
time in official copy, and on this august occasion he was named and signed just David Sarnoff, with no inclusion of that Brigadier General title, with which he has seemed so pleased. This contributed to the dignity of the document.

The Philco advertisement recorded: "Here are the names of some of the organizations whose combined knowledge and strength are responsible for the system that won final F.C.C. approval." The listing, running to some forty-odd names, alphabetically from Admiral to Zenith, named such as Dupont, Dumont, Eastman Kodak, General Electric, General Aniline, Technicolor and Westinghouse. In that listing Philco came in thirtieth position and RCA thirty-third.

Philco was emphatic that the standards now approved were those recommended by the National Television Systems Committee in July. "You will understand that much work still remains to be done, and color receivers will not be available in quantity for a long time. In the face of the popular figures of a fourteen-inch "picture size" Philco says: "At present the industry has developed only small screen color tubes with approximately 11 1/2-inch viewing screens, giving only 89 square inches of picture. . . . Contrast this with today's 21-inch black and white set with an approximate 250 square inch picture. . . ."

There are said to be about 85 competing set makers and 70 tube makers in operation today.

From RCA's figures one gathers that the corporation spent fifty million dollars delivering television, and now, on top that twenty-five millions more in pursuit of color. No doubt they intend to get it back.



STILL WORKING—Amid the racing developments of the day and sitting at the center of the maelstrom of change, we can easily forget what a backlog treasure of entertainment reposes in films still in inventory. In mid-August "Lives of a Bengal Lancer"—and a very good picture, too—played the Odeon in Cardiff, Wales. It was promoted with a street parade and with local acclaim and all the success of a new production. Way back yonder in the "program" days before radio, fan press, television and such, we rated pictures first run, regardless of age, until they had played the town.

Fox to Aid Theatres on CinemaScope

Mobilization of division and branch managers, salesmen, field exploitation representatives and home office executives in a program designed to aid exhibitors in the proper presentation of CinemaScope pictures has been announced by 20th Century-Fox.

Executives and representatives of the company will make periodic theatre visits to see CinemaScope shows, and confer with managers on ways and means of maintaining at highest quality level performances of films lensed in the new medium.

Information regarding latest scientific developments regarding CinemaScope, screens, stereophonic sound, and suggestions for better programming will be discussed at these meetings. Among the technical subjects to be stressed will be proper illumination of the theatre auditoriums in connection with the vaster screen and greater amount of light being reflected via CinemaScope; proper presentation of CinemaScope to new audiences via the company's progress reports and special introductory messages; also the maintenance of natural sound levels to present four-track magnetic stereophonic sound at its best, the company said.

Maryland Lifts Ban on "The Captain's Paradise"

United Artists' "The Captain's Paradise" has been licensed by the Maryland State Board of Censors, which on November 23 had refused the approval seal. The board based its reversal on Baltimore City Court Judge Herman M. Moser's ruling on the board's ban of "The Moon is Blue." The Judge said the censors were "arbitrary and capricious." The censors said continuance of the ban on the first named picture would probably find the case in court.

"Captain" Gets Seal

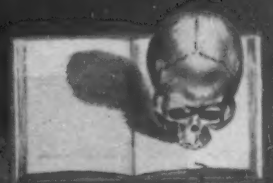
HOLLYWOOD: A Production Code seal has been issued to "The Captain's Paradise," London Films' production, distributed in the U. S. by United Artists, following revisions in the film suggested by the Production Code Administration.

Monogram International Also Changes Name

Effective January 2, Monogram International Corporation was to begin functioning under its new name of Allied Artists International Corporation, Norton V. Ritchey, president of the Allied Artists foreign subsidiary, announced. "It is appropriate," Mr. Ritchey said, "that this change be made at the start of a New Year—a time of fresh endeavors and new beginnings; a time also when Allied Artists is forging ahead as never before, filming in all media with streets on bigger properties, bigger stars and bigger box office."

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Get
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DONOVAN'S BRAIN

"A YARN WITH A READY-MADE AUDIENCE OF SCIENCE-FICTION READERS WHO ARE CERTAIN TO RALLY AROUND. *THIS IS THEIR TICKET!*"

— Film Daily

the
screen's
most
amazing
plunge
into
the
unusual!

ALLAN DOWLING PRESENTS

DONOVAN'S BRAIN

LEW AYRES in "DONOVAN'S BRAIN"

co-starring GENE EVANS • NANCY DAVIS
with STEVE BRODIE and TOM FOWERS • LISA HOWARD

SCREENPLAY BY FELIX FEIST • PRODUCED BY TOM GRIES • DIRECTED BY FELIX FEIST
A DOWLING PRODUCTIONS PRESENTATION • RELEASED THRU UNITED ARTISTS

The
best-seller
that startled
millions
now shocks
the screen!



Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

ON ACCOUNT of an eligibility rule imposed by the Academy of Motion Picture Arts and Sciences, to the effect that a picture must have been exhibited publicly and under paid-admittance conditions within the corporate limits of Los Angeles and within the calendar year if it is to be considered a candidate for Academy Award-ing, it is a local custom for producers to press for bookings of their proudest works around this time of year.

Some years this has worked out somewhat sadly for local exhibitors, and their customers, when the art-y section—producers, writers, directors too—has been having its way so undisputedly that the local scene has wound up the year with a wide variety of artistic achievements on display before a happily un-artistic multitude of plain people looking for a good movie instead. Holidays were dull days here in those years.

Situation This Year Is Very Different

But this year is different. The arty-y section has been in the dog house this past twelvemonth—two twelvemonths, for that matter—and everybody's been making pictures conceived, designed and executed for the plain purpose of entertaining people and making money. So this year the proudest works of the producers who, with undiminished vim, have pressed for holiday bookings, are not only very proud works indeed, but very profitable works also. And this year, happily for both the un-artistic and the artistic customers, and ditto exhibitors, the business (over the first long weekend, this is) has beaten every year's since early post-war.

Here is some of the product, not all of it pointed at Academy consideration, on which the population hereabouts feasted and, in most cases, is feasting still:

"Knights of the Round Table," MGM's first production in CinemaScope, is making Hollywood Boulevard history at the historic, but muchly modernized, Egyptian theatre;

List Others That Are Prospering

A short walk up the street, at the Chinese, and also at the Los Angeles in the downtown area, Twentieth-Century-Fox's "Beneath the 12-Mile Reef" is prospering handsomely;

In midtown the Fox Wilshire likewise is coining money with another film in CinemaScope, the long-running "How to Marry a Millionaire," with no end of a run in sight;

On the 3-D front the Wayne-Fellows

production of "Hondo," a Warner release, has the turnstiles spiraling at the two Paramounts, the Hollywood and the downtown bearers of the name, and a new chapter is being written into the book of "Whither—and Whether—3-D Now?" Other chapters are being inscribed by "Kiss Me Kate" and "Miss Sadie Thompson," each of which is playing in two theatres, and doing very nicely, thank you.

Other Features Also Doing Lusty Business

Other features doing a thriving business are "Julius Caesar," which perhaps could be described as more artistic than commercial if it were not for that baker's dozen of marquee names in the cast; "The Living Desert," living its second lusty week at the not outrightly artistic Fine Arts, "Act of Love," another single booking, and "Here Come the Girls," playing upwards of a dozen theatres on its second local round.

That's the way the holiday product on display here is averaging out. Which is not to say, of course, that any of these pictures are of necessity going to win any Academy Awards. On the contrary, a good many of the year's most challenging attractions were given their Los Angeles runs a good while back, as the calendar flies. Some of those which have been highly regarded by the professionals who do the Academy voting, and by the non-professionals who cast their votes in coin of the realm in exchange for admittance tickets, are:

"Shane," the George Stevens production for Paramount which, in many opinions, told the whole story of the West as fully as it need ever be told;

"War of the Worlds," the brilliant George Pal materialization of H. G. Wells' ever-fresh account of inter-stellar conquest;

"Queen Is Crowned" Popular Documentary

"The Robe," the 20th-Fox picturization of Lloyd C. Douglas' tremendous book for introduction of the company's tremendous CinemaScope process;

"A Queen Is Crowned," easily the most popular documentary (or newsfilm) ever released;

"Lili," to many the most delightful experience in a rich season;

"From Here to Eternity," the box office record-breaker; and—

Your favorite picture, whatever it may be.

The list of titles submitted to the members of the Academy at voting time—with no purpose save to notify that the pictures on this list qualify for voting so far as the fact of their having been exhibited properly within the prescribed time and territory is concerned—usually runs between 300 and

THIS WEEK IN PRODUCTION:

COMPLETED (3)

INDEPENDENT

Tender Hearts (Haas)

REPUBLIC

Hot Heiress
Shanghai Story

SHOOTING (15)

MGM

Prisoner of War Story

(Anasco Color)

Brigadoon (Cinema-

Scope; Anasco Color)

Student Prince (Cinema-

Scope; Anasco Color)

Bride for Seven Brothers

(CinemaScope; East-

man Color)

PARAMOUNT

Conquest of Space

(Technicolor)

Rear Window (Techni-

color)

RKO

Big Rainbow (Techni-

color)

U-I

Black Shield of Falworth

(CinemaScope; Technicolor)

Sign of the Pagan

(CinemaScope; Technicolor)

Playgirl

WARNER

Talisman (CinemaScope; WarnerColor)

Ring of Fear (Wayne-

Fellows; Cinema-

Scope; WarnerColor)

Lucky Me (Cinema-

Scope; WarnerColor)

Star Is Born (Cinema-

Scope; WarnerColor)

High and Mighty

(Wayne-Fellows;

CinemaScope; War-

nerColor)

400. This year it will run nearer the former figure than the latter. But the Academy member's voting will be a complicated procedure this time, for two principal reasons. First, the year has witnessed release of more high-quality pictures than last year. Second, they weren't all alike, dimensionally, and in some degree that has to mean they were not all strictly comparable objects.

Up to this late hour in an expiring year the Academy has not divided up the pictures as to dimensions, in the way it divides them into "color" and "black and white" for the purposes of awardings in several divisions—photograph, art direction, etc.—and there has been no public discussion of doing so. Yet it is quite as difficult to say with finality that a certain picture in 3-D is better than another in CinemaScope, for instance, as it is to argue that a cinematographer who shot his picture in Technicolor, for another instance, did a better job than one who shot his picture in black and white.

A Big Problem Faces Academy

Now the Academy, in its 25 illustrious years of earnest endeavor and complete dedication to the advancement of the motion picture art and science, has run the count of its regular awards up to the neighborhood of 30 or so. And if it elects to split up the 1953 product along dimensional lines it will need to double, perhaps treble, that number. This is a frightening prospect, and hedged around with more thorns than meets the casual eye. But it is also a big and proper problem—big and proper enough to engage the Academy Board of Governors very earnestly for a good way into the Happy New Year.

A LIVELY, ANAMORPHIC ASPECT YEAR WAS 1953

by VINCENT CANBY

As 1953 drew to a close, it was quite evident that it had been a year dominated by the new screen techniques. The evidences were diverse and conclusive:

¶ Sophie Tucker, celebrating her 50th year in show business, added to her repertoire a number entitled "I'm A 3-D Mama With A Big Wide Screen." Miss Tucker, who was not born yesterday, knows a trend when she sees one.

¶ Moody's Investors Service, an august financial house of Wall Street, in its year-end survey, placed motion picture company stocks among "groups in most favorable position," noting that the "industry is still feeling the impact of television and adjusting itself to new techniques designed to lure customers. The stocks advanced spectacularly in the last weeks, with 20th-Fox and Universal common on Monday hitting the year's peaks. At the same time, Moody's placed television and radio stocks among "groups in least favorable position." Enough said.

Today's oaks are, of course, yesterday's acorns. In the case of new techniques, the acorns were two, both sown in the last days of 1952: the September opening of "This Is Cinerama" in New York and the Los Angeles opening in September of Arch Oboler's 3-D "Bwana Devil." In the ensuing 12-month no less than 35 3-D films were made and this week exhibitors had available for holiday showings no less than five top-budget CinemaScope features.

Television ad men, too, have jumped on the band wagon. They now are pushing the 27-inch screen for its glorious "panoramic" qualities. The new screen in New York's Music Hall is 70 feet wide and 28 feet tall.

Although 1953 was not marked by decisive action in the field of trade practice harmony, the year did see corporation history made, by S. H. Fabian, 20th Century-Fox, American Broadcasting-Paramount Theatres and RKO Radio. These involved large and optimistic stock purchases, a merger of exhibition and television interests and a victory by 20th-Fox veterans in a proxy battle with a stockholder.

Industry Cooperated In Tax Campaign

The year also saw an example of unparalleled industry cooperation in the heart-breaking drive for repeal of the Federal admissions tax, a drive marked by unhelped for success until President Eisenhower's last minute veto of the Mason bill August 6. The drive, however, gave COMPO its spurs and promise of favorable action in 1954.

"SCREEN TECHNIQUES" VITAL CONTRIBUTION

Marking 1953 as the year of progress in film production and projection systems was the publication of "New Screen Techniques," a volume of 26 articles by industry leaders edited by Martin Quigley, Jr. Enthusiastic reaction to the volume is still coming in from all quarters. The December issue of the "American Cinematographer" calls it "a clear, concise, profusely illustrated guide" while the December issue of the "Journal of Franklin Institute" suggests that "those who wish a factual and impartial presentation of this new art form would do well to read this book." In Australia, "Film Weekly" in its December 10 issue, editorialized that the volume "will help managers to tell the story of new dimensions, and get their facts right . . . too many know too little of what they are talking. And it is time to get on your feet and talk."

High-grossing pictures this year broke all previous records. Strong managers grew weak in anticipation, reading the reports on "The Robe," "House of Wax" and "From Here to Eternity," to name a few. Adolph Zukor, at 80, issued a book of reminiscences and travelled the world to receive tribute on his Golden Jubilee. Marilyn Monroe, having started as a press agent's dream, became an institution. The year has been a calendar of events to remember.

As 1953 got under way, talk of new techniques revolved principally around a third dimension. In January, Spyros P. Skouras of 20th-Fox had just returned from a global trip and was synthesizing all he had seen. On February 1, however, he dropped his anamorphic bombshell. Within several weeks the process, originally called by the tongue-twisting name of "Anamorphosis" by its inventor, Professor Henri Chretien of Paris, was renamed CinemaScope and "The Robe" was before the cameras.

The climax of the first stages of the great endeavor came September 16 when "The Robe" received its world premiere at New York's Roxy theatre. Intervening were CinemaScope demonstrations throughout the world, one of the greatest re-tooling programs ever undertaken by the industry, as well as one of the greatest gambles. The announcement by 20th-Fox in March that it was converting to an all-CinemaScope policy, implemented by a \$35,000,000 production program, was shortly followed by scheduling of CinemaScope productions by MGM, Columbia, Allied Artists, Universal and various others.

The Brothers Warner, who had been true 3-D's greatest boosters, in July announced their own anamorphic process, WarnerSuperScope, later shortened to WarnerScope, and still later abandoned in favor of CinemaScope and standardization. At year end, the Warner CinemaScope program rivaled that of 20th-Fox.

3-D and Aspect Ratio Talk Starred Early in Year

Concurrent with all this, of course, was the activity in the 3-D field and the beginnings of the battle of the aspect ratios. By February of the year, there were three 3-D programs playing simultaneous engagements on Broadway. These included "Bwana Devil," the British-made Stereo-Techniques shorts and a Bolex-Stereo program called Triorama. Columbia won the major studio race to see which would be the first to place its own stereo film in a Broadway showcase. It's "Man in the Dark" opened April 8 at the Globe, followed two days later by Warner's "House of Wax" at the Paramount, the latter being the first of the new type films to be released with stereophonic sound.

The early 3-D films made fabulous grosses, but they declined in favor as a number of undisguised "quickies" went into circulation. It wasn't until the end of the year, with the improvement of the polarizing viewers and release of quality product ("Kiss Me, Kate," "Hondo," "Cease Fire!" "Miss Sadie Thompson") that 3-D could be said to be approaching maturity.

The hubbub caused by all the 3-D and CinemaScope talk led to open and healthy discussion about the so-called standard screen's dimensions. Seeking ways to give a new look to the backlog of conventional product, studio technicians began masking the aperture plate and coming up with new aspect ratios which they urged on exhibitors. Paramount and Republic backed the 1.66 to 1 ratio; MGM the 1.75 to 1 ratio and Columbia and Universal the 1.85 to 1 ratio. The end effect was often more footless and top-of-the-headless than panoramic, but it did serve to get more new screens into more theatres than had been installed in years.

Formed Magna to Produce Films on 65mm Stock

In work, too, were other innovations. In March Joseph M. Schenck and Michael Todd announced the formation of the Magna Corporation to make films on 65mm stock. Carl Dudley in June announced the availability of Vistarama, an anamorphic process similar to CinemaScope. By the end of the year, at least two one-strip 3-D systems were in the immediate offing, Matthew Fox's Moropticon and the Nord system.

The exhibitors, as usual, took all this in
(Continued on following page)

NORWALK CITIZENS REOPEN THEATRE CLOSED 3 YEARS



Reopening of the Norwalk theatre, Norwalk, Conn., was a local event of importance and also attracted some national comment, as an indication of community interest in the theatre as an institution. Citizens from all types of endeavor, and in some instances representing business interests determined to maintain and improve local property standards, worked on the project voluntarily.

The house had been dark three years. In reopening it, Norman Bialek, manager, had the help not only of citizens but also of the Motion Picture Association of America, and MGM, which was pleased to have the Connecticut premiere of "Easy to

Love" in the "new" house. Hollywood personalities who graced the evening, Saturday, December 26, were director Robert Rossen and Paramount star Pat Crowley. Many of the best known citizens and officials of Norwalk also turned out.

In the top picture, above, some of the planners are shown. They are Howard Hall, of the local lighting company; Mr. Bialek; Dr. Harry H. Heffernan, dentist, a main-spring of citizen cooperation; Abner Sibal, attorney, and Phillip Young, banker. Below, on the "reopening night", Mr. Bialek, at the right, is shown with some guests: Robert C. Spodick, Philip Gravitz and Leonard Sampson, MGM, and Mr. Rossen.

Two Buffalo Actions Postponed by Court

BUFFALO: The suit of the Martina Corp., of Albion, N. Y., against 14 distributors and exhibitors and three individuals, again has been postponed, this time to January 18. The corporation seeks treble damages against the defendants, charging they are acting in restraint of trade. The postponement was agreed to by Judge John Knight,

in Buffalo Federal Court. The Schine Circuit divestiture hearing, which has been scheduled for trial before Judge Knight, also has again been postponed to January 25.

Percy R. Doe Dies

ARCADIA, NEB.: Percy E. Doe, 74, owner of the Arcadia theatre for nearly 30 years before his retirement several years ago, died here December 27 after a long illness. Survivors are his widow and a son.

A LIVELY YEAR

(Continued from preceding page)

stride, converting first to two-projector 3-D, thence to CinemaScope and stereophonic sound, and even finding time for an increasing number of theatre TV programs.

All hope of arbitration was pretty well scuttled for the year when Allied in January turned down the distributors' draft at the association's Chicago convention. Senate Small Business Committee hearings on trade practices recessed in the summer, having and later recommended arbitration.

Grainger Became Head Of RKO Pictures

The corporation news was made by James R. Grainger, who in February became president of RKO Pictures, following Howard Hughes' reassignment of the company's stock sold earlier to a phalanx working out of Chicago. Also in February, the Federal Communications Commission approved the merger of the American Broadcasting Company and United Paramount Theatres, which became American Broadcasting-Paramount Theatres under the leadership of the industry's own Leonard Goldenson.

The following month Warner Brothers Pictures and the company's theatre interests were divorced, with the brothers' 24 per cent stock interest in the latter firm going to S. H. Fabian of Fabian Enterprises for an undisclosed price. Four months later, in July, the thriving new theatre company took over all exhibition and production rights for Cinerama. By the end of the year a second Cinerama feature was in production and the original program had been opened—and was still playing—in Detroit, Los Angeles, Chicago, Boston, Philadelphia, Washington and Pittsburgh.

The year-end saw another spectacular reaffirmation of faith in the industry when a group headed by Albert List and David J. Greene bought up Howard Hughes' 929,020 shares in RKO Theatres Corporation, controlling some 90 theatres. The purchase, consummated in the second week of November, involved upwards of \$3,370,000 in cash and the transfer of a large block of RKO pictures' stock for theatre company shares.

Color TV and Telemeter Coming Up in 1954

While the year came to an end with new techniques bursting out all over the nation's screens, exhibitors were keeping their eyes on new competitive forces scheduled to play an increasing part in the entertainment scheme of things in 1954: color television and pay-as-you-go TV. There seemed to be no immediate fear that color TV, a compatible system which had been approved by the Federal Communications Commission in December, would comprise any new or particularly stiff competition. It still is mighty expensive, for small sized screens, in limited quantities of production.

Pay-as-you-go TV was demonstrated in Palm Springs by Paramount's Telemeter Corporation. Results and reactions were being studied by all concerned.

"Eternity" N.Y. Critics Best Film

Columbia's "From Here to Eternity" was the best picture of 1953, the New York Film Critics voted last week. The group, comprising film writers and editors of major New York newspapers, also cited Fred Zinnemann, director of that picture, as the best director of the year; Burt Lancaster, also in the picture, as the best actor, and Audrey Hepburn as the best actress, for her role in "Roman Holiday."

Other "candidates" in these categories, the newspaper writers said, were "Conquest of Everest," "The Robe," "Roman Holiday" and "Moulin Rouge"; George Stevens, Joseph Mankiewicz, William Wyler, and John Huston; William Holden, Spencer Tracy, John Gielgud, and James Mason; and Ava Gardner, Anna Magnani, Jean Simmons, Leslie Caron, and Colette Marchand.

The critics also declared "Justice Is Done" was the best foreign film of the year; and they cited specially "A Queen Is Crowned" and "Conquest of Everest." Both are in color.

Dozen Big Openings Set for "Cease Fire!"

A dozen gala military-style openings have been scheduled for the Paramount-Hal Wallis film of the Korean war, "Cease Fire!" in six cities during the first five weeks of the new year.

Each local opening will be patterned after the arc-lighted Army-sponsored world premiere at New York's Criterion theatre November 24 and coast premiere at the St. Francis theatre, San Francisco, December 22.

The Paramount theatre in Newark, N. J., January 1 will lead off the openings. Then on January 13 seven key Los Angeles first-runs will open the picture. The following day, January 14, the picture will open at the Ontario theatre, Washington, D. C. The Metropolitan theatre, Boston, will open the film with military trimmings January 15, and on either that day or January 22 it will make its bow at the Stanley theatre, Philadelphia. On February 4 "Cease Fire!" will have an Army-sponsored opening at the Palm State theatre, Detroit.

RKO Signs Deal for Release Of Stillman's "Americano"

RKO Radio Pictures this week announced the signing of a distribution deal with Robert Stillman Productions for the release of "The Americano." The film, which has a Brazilian background, stars Glenn Ford, Arthur Kennedy, Ursula Thiess and Cesar Romero. It is the fifth independent film in as many weeks to be placed on RKO's 1954 agenda.

Massachusetts Circuit Head Shares with Employees

Samuel Goldstein, president of Western Massachusetts Theatres, Inc., Springfield, announced last week he is giving part of his organization to between 15 and 20 of his top employees. Word of his plans accompanied the announcement that his 226 employees were receiving Christmas bonuses ranging from \$100 to \$800, depending on length of service. Under the reorganization, Western Massachusetts Theatres will serve as a holding company, owning the 15 theatres involved. He will head this firm. Theatre Managers, Inc., will be the name of the company which will operate the theatres and stock in this firm will be held by 15 or so administrators, or former employees of Mr. Goldstein.

Decca to Buy "U" Stock

WASHINGTON: Decca Records has notified the Securities and Exchange Commission that it proposes to increase its holdings of Universal Pictures common stock.

Decca filed a registration statement with the Commission to increase its own outstanding capital stock to offer to Universal stockholders Decca stock in exchange for their Universal stock. The Decca statement sought registration of 145,842 shares of 50 cents par value capital stock, "to be issued only in exchange for shares of \$1 common stock of Universal Pictures Co., Inc." The ratio of exchange is to be filed later.

According to the prospectus, Decca now owns 600,075 shares of the outstanding Universal stock. Issuance of the additional 145,842 shares of Decca capital stock would increase its outstanding stock to 1,500,000 shares.

Decca declared the ratio of exchange would be determined by Decca's board of directors some time in January, upon the basis of the earning records of the two companies, the dividends paid, the book value, the market history, the prospective earnings of the two companies, and other similar matters.

Columbia Buys "Joseph And His Brethren"

"Joseph and His Brethren" a Biblical classic, has been acquired by Columbia Pictures from Louis B. Mayer. It will be made in 1954 and according to Columbia president Harry Cohn will be one of the most important and costly productions the company has attempted. The screenplay, by John Lee Mahin, will be made by executive producer Jerry Wald and directed by William Dieterle. It will be in color by Technicolor, and be made on locations in Europe, and the Holy Land, and in Hollywood. Mr. Mayer is said to be pleased at the eventuation. He originally acquired and prepared the story. He will have an interest in the production, Columbia said.

Loew Single Track Sound Is Explained

LONDON: Details of Loew's International Corporation's new single optical track stereophonic sound system were discussed here by Arthur M. Loew, president. The system, called Perspect-A-Sound, will be used first with British and Continental prints of "Knights of the Round Table," MGM's first production in CinemaScope which will have its overseas premiere at the Empire in London some time in February.

Sound from the single optical track, said Mr. Loew, "is distributed through the center and side screen horns by means of a small piece of equipment in the projection booth. There is no necessity to make any changes in the standard projection sound heads."

"It is simple ad foolproof," he continued. "From the renters' point of view, it makes stereophonic sound an easier and less expensive process. For the exhibitors it has all the advantages of the new sound, with none of the difficulties."

He said, in effect, that it was an all purpose system since theatres not equipped for stereophonic reproduction can run the sound through their single horns without any adjustments.


A trade demonstration of the device is expected to be held at the Empire some time early in January, followed by demonstration in other European countries. For U. S. engagements, prints of "Knights" are equipped with the four-track magnetic sound which 20th-Fox is using with all its CinemaScope features.

Chicago Tribune Lists Neighborhood Films

CHICAGO: Regular editorial coverage of motion pictures shown at neighborhood theatres was begun by the "Chicago Tribune" recently, as a weekly feature of the paper. The neighborhood film column, consisting of a brief comment about the stars and themes of films scheduled throughout the Chicago area that weekend, is to appear on the same page with neighborhood theatre advertisements every Friday.

Rosenberg Buys Story

HOLLYWOOD: Frank P. Rosenberg, independent producer, has purchased "Steeper Cliff" from 20th Century-Fox, where it was on his production agenda during his term at that studio, and will produce it in Germany next summer.



Drive-Ins, RENEW SPEAKERS NOW!
Any make in-car speakers reconditioned "just like new." Repainted, all defective or doubtful parts replaced, tested in service. Get complete details in lots of 40, only \$2.98 each!

First American products inc.
1717 Wyandotte St., Kansas City 8, Mo.

Ampex Offers 3-Channel Sound Unit

The Ampex Corporation of Redwood, Calif., has developed a new three-channel stereophonic sound system, for theatres up to 1,500 seats, to sell complete for \$3,995, with installation costs the only additional charges to be met by exhibitors.

This was announced in New York Monday by Spyros Skouras, Jr., sales manager of the Circuit Construction Corporation, which will distribute the system.

At a press conference, Mr. Skouras said the system was "unique" in its safety factors. It is so arranged that should there be a failure in any one or two of the three stage speakers or three power amplifiers during a performance, the channels will be mixed into the remaining speaker or speakers. Thus, he said, there is no reason for the performance to be interrupted during the course of the showing.

Besides the Master Series, which Ampex calls its new system, the company also puts out two higher priced sound systems, the Deluxe Series and Super Series. Mr. Skouras said first deliveries on current orders on the Master Series will be made January 15, while full deliveries are promised on or after February 1. He also said that

approximately 40 theatres of the Skouras circuit will be equipped with the Ampex system by January 15 and that approximately 100 other theatres around the country have ordered the Ampex systems.

Ross Snyder, Ampex engineer, who sat in on the press conference with Mr. Skouras, said that the design of the Master Series had been engineered with the purpose of simplifying as many complicated electronic parts as possible and to derive greater efficiency from the component parts of the system.

Zukor Inducts 42 Into Paramount 25-Year Club

Forty-two employees of the Paramount home office newsreel, laboratories and field staffs who this year completed 25 years with the company, last week were inducted in New York into the firm's 25-Year Club by board chairman and company founder Adolph Zukor, who has spent 50 years in the industry. The new members received citations and gold watches and heard a speech by president of the company Barney Balaban.

"Rob Roy" to Open Feb. 4

Walt Disney's all-live action motion picture, "Rob Roy, The Highland Rogue," will have its premiere at the Criterion theatre, New York, February 4, it was announced by Charles Boasberg, general sales manager of RKO Radio Pictures.

Communion Breakfast January 31

Plans for the motion picture industry's Fourth Annual Communion Breakfast were launched this week at a meeting of the committee of sponsors held in the Paramount board room Tuesday afternoon. The Breakfast, to be held January 31 at the Waldorf Astoria Hotel following Mass and Communion at 9 A. M. at St. Patrick's Cathedral, is for Catholic members of the industry and their families.

Starting four years ago in New York, the movement for annual Communion Breakfasts for Catholics in the industry has spread to other cities. Last year similar affairs were held in Los Angeles and New Orleans, as well as in several Canadian cities.

Tickets for the affair will be distributed starting next week in all the home offices by the various members of the sponsoring committee.

List Committee Members

Members of the committee are:
Frank J. Alford, MPEA; John W. Alicoate, "Film Daily"; William E. Barry, Shea Enterprises; Marguerite Bourdette, Paramount; Frank Bryan, Skouras Theatres; Frank E. Cahill, Jr., Warner; Francis X. Carroll, 20th Century-Fox; Patrick Casey, Casey Enterprises; John Comfort, Jr., Comfort and Company; Robert W. Coyne, COMPO; Thomas Crehan, RKO Theatres; William Cronin, Comerford Theatres; John Dervin, Allied Artists; Edward C. Dowden, Loew's; Albert A. Duryea, Pathe Laboratories; Joseph Eagan, Fabian Theatres.

James M. Franey, United World Films; Joseph M. Geoghan, Century Theatres; Edmund C. Grainger, RKO Theatres; James R. Grainger, RKO Radio Pictures; Agnes Mengel Grew, Paramount Pictures; William J. Heine-man, United Artists; Walter F. J. Higgins, Associated Prudential Theatres; John Hughes, United Artists; James David Ivers, Quigley Publishing Company; James J. Jordan, Universal Pictures; John Kane, Columbia Pictures; Frank J. Kiernan, Stanley Warner; Austin C. Keough, Paramount.

Fred Leo, American Broadcasting-Paramount Theatres; Mrs. James Loomam, International Federation Catholic Alumnae; Fred J. Lynch, Radio City Music Hall; Thomas J. Martin, Warner; Joseph A. McConville, Columbia Pictures; International; Joseph McMahon, Republic; William J. McShea, RKO Radio Pictures; William Moclair, Roxy Theatre; Paul C. Mooney, Sr., National Screen Service; Peter J. Mooney, Audio Productions; James A. Mulvey, Samuel Goldwyn Productions; John F. Murphy, Loew's; Thomas Murtha, IATSE, Local No. 4.

L. Douglas Netter, Jr., Altec Service; Paul D. O'Brien, O'Brien, Driscoll & Raftery; Robert H. O'Brien, American Broadcasting-Paramount Theatres; John J. O'Connor, Universal Pictures; Thomas F. O'Connor, RKO Theatres; Edward K. O'Shea, Paramount; Martin Quigley, Quigley Publishing Company; Edward C. Raftery, O'Brien, Driscoll & Raftery; Charles M. Reagan, MGM; C. J. Scollard, National Screen Service; Edwin J. Smith, Jr., RKO Radio Pictures; Nick Tronolone, 1775 Broadway; Frank C. Walker, Comerford Theatres; Eugene Walsh, Universal Pictures; Richard F. Walsh, IATSE; William A. White, Skouras Theatres.

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RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

The National Spotlight

ALBANY

Strong product release schedules for the first several months of 1954 make executives of several circuits optimistic about the New Year, but some of the smaller theatre owners are worried about the possible shortage of good pictures which will be available to them and the installation cost problem posed by CinemaScope. . . . Drive-in operators seem to think next season will be a profitable one. . . . The Palace had "Miss Sadie Thompson" as its New Year's Eve attraction, while the Strand showed "Hondo"—both at advanced scales for the day. . . . Visitors here included: Louis W. Schine, Gloversville; Louis J. Lieser, Buffalo. . . . Jules Perlmutter, president of Perlmutter Theatres, became the first man in Albany Variety Club history to be elected for a second consecutive term as chief barker. . . . Neil Hellman was in town for groundbreaking on a 20-room addition to the Mt. Vernon Motel which he opened last spring adjacent to Auto-Vision theatre in East Greenbush.

ATLANTA

Bill Knight, formerly with Florida State Theatres, Tampa, Fla., has resigned to go as branch manager of Roy Smith Concession Co. there. . . . The Pal Amusement Co., Vidalia, Ga., has opened its new 400-car Glen drive-in, Glenville, Ga. . . . The Alamo theatre, Alamo, Ga., has a new owner: Harold Robinson, also owner of the Brox, Broxton, Ga. . . . Martin Theatres, Columbus, Ga., has taken over the Morris Road drive-in there. . . . Rube Joiner, Joiner Booking Service, was in booking. . . . Sydia Knight, for the past 30 years with RKO, has resigned. . . . Gault Brown, former manager of the Hollywood theatre, Madisonville, Tenn., was in visiting with friends. . . . The State theatre, Bradenton, Fla., was destroyed by fire. . . . In for a visit with J. E. Hobbs, branch manager, Monogram, was John Derbin, Stafford Pictures, on his way to Miami, Fla. . . . L. H. Howell and R. C. Corsey are the new owners of the Piedmont drive-in, Piedmont, Ala. . . . Ted Mendellssohn, of Concordia Pictures, was a visitor here. . . . John Jarvis, of the Dixie Printing Co., has moved into his new offices at 160 Walton St.

BALTIMORE

Boots Wagonheim and Mrs. Wagonheim, executive for Schwaber Theatres, celebrated their sixth wedding anniversary. . . . M. Robert Rappaport, Town theatre, is spending a week in Miami. . . . Chauncey Wolfe, Uptown theatre, is recuperating at home after leaving John Hopkins Johns Hospital. . . . Rodney Collier, Stanley manager, has been elected chief barker of the Variety Club for the third time, although not consecutively. . . . 49 managers and owners completed the Civil Defense instruction course for theatres. They represented 90

theatres in the area. . . . Jack Sidney, Loew manager, in cooperation with the Baltimore News Post and Sunday American, the Advertising Club of Baltimore and Radio Station WCAO, held the 23rd annual Christmas party for underprivileged children at the Century theatre. Entertained were 3,500 children. . . . J. Lawrence and Fred Schanberger, in cooperation with the News Post, held their 25th annual Christmas party for crippled children at Keith's theatre.

BOSTON

A special midnight screening of "This Is Cinerama" for local projectionists, electricians and stage hands was held at the Boston theatre the evening preceding the public opening. The Stanley Warner Cinerama Corp. hosted the affair with each member of the Locals of IATSE given two tickets. Rudolph F. Kuehn who has had managerial experience in New Jersey Theatres was brought on to become the managing director of the Boston for the run of the Cinerama films. . . . Lockwood & Gordon Enterprises and Sam Rosen of New Haven have taken a long term lease on the East Windsor (Conn.) drive-in and will operate it in the spring. . . . The engagement has been announced of Adeline Struzziero, secretary at Independent Exhibitors, Inc. to Paul A. Carter of Braintree, with the wedding set for Feb. 13. . . . Richard B. Rubin, exhibitor and drive-in designer and engineer, was married December 27 to Mrs. Edith Saturn of Washington, D. C. They will live in Newton Center and spend the summer at Falmouth, Mass., where Rubin is building the Falmouth drive-in.

WHEN AND WHERE

January 27: Annual convention and board meeting, Virginia Motion Picture Theatre Association, Jefferson Hotel, Richmond.

February 2-4: National Allied Drive-in Theatre Association convention, Netherlands-Plaza Hotel, Cincinnati, Ohio.

February 2-4: Annual meeting, Independent Theatre Owners of Ohio, Netherlands-Plaza Hotel, Cincinnati.

February 5-6: National Allied board meeting, Netherlands-Plaza Hotel, Cincinnati.

March 28-30: Annual convention, Allied Theatre Owners of Gulf States, Edgewater Gulf Hotel, Edgewater Park, Miss.

April 6-8: Annual convention, Allied Independent Theatre Owners of Wisconsin, Hotel Shroeder, Milwaukee.

May 2-7: Semi-annual convention, Society of Motion Picture and Television Engineers, Statler Hotel, Washington, D. C.

BUFFALO

Dalton Burgett has added the Wintergarden theatre in Fredonia, N. Y. to his circuit and not the Wintergarden in Jamestown. . . . Howard McPherson, for fifteen years a member of the Monogram local sales staff, covering Buffalo and Rochester, has been engaged by Jack Chinell, RKO branch manager, to cover the Syracuse territory, where he succeeds Ed Smith, who has retired and is going to Florida to reside. . . . It is reported that the Hayman interests in Niagara Falls will build a new drive-in within the city limits and that it will be ready for next season. . . . Rumor has it that the interests behind the Transit drive-in on the Transit Road near Lockport, in association with others, are going to build an outdoor in the vicinity of the Transit road-Middleport cut-off. . . . Basil's LaSalle closed two days in advance of Christmas to permit employees to prepare for the big Yuletide show which opened Xmas Day. . . . Charlie McKernan of the Seneca and Bill Colson of the Niagara put on special holiday matinee performances on Wednesday. . . . The Paramount and Center, downtown UPT first-runs, started their New Year's Eve midnight show at 2 P. M. Thursday and ran through the midnight shows. The Paramount had a preview presentation of Martin & Lewis in "Money From Home" and the Center, "His Majesty O'Keefe."

CHICAGO

Ed Wolk, projection equipment dealer, will head for Florida on January 2 with Mrs. Wolk. . . . Mr. and Mrs. Robert Lubliner of the Clark and Four Star theatres, entertained her sister, Jan Sterling, and brother-in-law, Paul Douglas, over the Christmas holiday. . . . Marcia Koerner, daughter of G. W. Koerner, of Koerner Motor Express, downstate film delivery service, was married to Robert Raymond Dec. 19, in a ceremony at the Methodist Church, Park Ridge, Ill. Mr. Raymond is attending Elmhurst College. . . . Cinema Lodge, B'nai B'rith, entertained 60 patients and ten staff members of the U. S. Marine Hospital the day before Christmas at Paramount Pictures' Recreation Room. . . . B. & K. advertising publicity chief, William K. Hollander, and his wife became grandparents for the second time as their son and daughter-in-law, Mr. and Mrs. Marshall Hollander, announced the birth of their second child, a girl. . . . The Colony, operated by Joe Stern and his sons Mike and Arnold, has been completely renovated and is being equipped for CinemaScope.

CINCINNATI

Shifting road show-policy entertainment from downtown to the outlying districts, the Hyde Park Art theatre, operated by
(Continued on following page)

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Vance Schwartz in suburban Hyde Park, is currently playing MGM's "Julius Caesar" for two shows daily. . . . Keith's theatre, unit of the S. & S. Amusement Co., of which Ruben Shor is at the head, made its CinemaScope bow on Christmas Day with "How To Marry a Millionaire." . . . The Salem theatre, in Dayton, Ohio, opened 23 years ago, has been closed after a long-term operation by J. M. Curl, of Dayton and Mrs. Ethel Miles, a Columbus, Ohio, circuit operator. The building owners now are seeking new tenants. . . . Damage estimated at \$10,000 was caused by a fire at the Ronnie drive-in theatre, near Lily, Ky. . . . Approximately 750 members of the Vark County 4-H Club were guests of Mr. and Mrs. William Settos, operators of the Liberty theatre, in Springfield, Ohio, the occasion being a special Christmas party December 29.

CLEVELAND

Theatre admission tax was up this year for the first time since 1948, according to Stanley P. Nemec, commissioner of licenses and assessments, with the 1953 admission tax revenue hitting about \$400,000 as compared with \$394,000 in 1952. . . . Robert Ancell has rejoined the Hippodrome as assistant to Jack Silverthorne in the management and publicity for the Hippodrome and Tower theatres. . . . Frank Masek, NTS branch manager, has installed Simplex Stereophonic equipment in the Harris theatre, Warren, for a scheduled Jan. 14 opening of "The Robe." . . . Cleveland Motion Picture Exhibitors Association will hold its annual business meeting for election of officers, preceded by a luncheon, in the association rooms Jan. 12. Ernest Schwartz, who has been president for 19 years, has no opponent for reelection. . . . I. J. Schmertz, 20th-Fox local branch manager, was in New York to confer with home office officials. . . . Connie Knighton, 62, porter at Loew's Valentine theatre, Toledo, died.

COLUMBUS

Fred Rowlands has installed a new 38-foot wide Astrolite screen at the Main neighborhood. . . . Charles Reeder has been named manager of radio station WCOL. Reeder has been acting manager of the ABC outlet since the death of Neal Smith Oct. 10. Reeder came to WCOL from WING, Dayton, Ohio, where he had been program manager for 17 years. . . . The Sherman theatre at Chillicothe, Ohio will be razed to make way for a highway development. The Sherman was erected during World War I on old canal lands which the state turned over to the city on condition that the site be used for public purposes. Closing of the Sherman leaves Chillicothe with only two theatres—the Majestic and Royal. . . . Charles L. Eckelberry, 59, father of Harriet Eckelberry of the office staff of Loew's Ohio, died in University Hospital. . . . "Knights of the Round Table" is expected to be a January booking at the Ohio or Broad.

DENVER

As usual, business among the first runs snapped back with the coming of Christmas, and most of the downtown houses had lines at the cashier windows. An unusual twist,

as far as Denver is concerned, is that six of the 10 first runs currently have single bills. . . . Russell Allen is adding 300 seats to the Aztec, Aztec, N. M., to double its size. . . . Mrs. S. E. Allen expects to open her new 300-car drive-in at Lordsburg, N. M., in the early spring, and about the same opening date has been set for J. C. West's 300-car drive-in, Grants, N. M. . . . A. G. Edwards, formerly booker and office manager at Lippert's Pictures, is still seriously ill in General Rose memorial hospital. . . . Tom Bailey, Lippert and Filmmakers franchise owner, heads for New York next week to look for product.

DES MOINES

Atty. Gen. Leo Hoegh notified county attorneys in the state last week that he won't order the banning of theatre bank nights until after a rehearing is held in the bingo case, which started the whole thing. . . . Christmas parties were the order of the day along Film Row during the week before Christmas. . . . Variety club has elected its new crew here. Byron Shapiro will continue as chief barker; Don Conley and Bill Feld have been named first assistant and second assistant, respectively. Leon Mendelsohn is dough guy and Don West property master. The following are Crew members: Rudy Faulds, Dave Gold, Charles Iles, Bob Sandler, Stan Soderberg, Ed Utay and Larry Wegener. . . . On vacation this week are Paul Leatherby and Lu Hummel, Columbia salesmen. . . . Mable Brady, contract clerk for RKO, is resigning to take a job near her home in Rising Sun. . . . S. E. Theiss is a new salesman for National Theatre Supply. He also owns the Waverly Drive-In theatre.

DETROIT

Still one of the biggest things in town is "Martin Luther" at the Krim in Highland Park. . . . "How to Marry a Millionaire," "This Is Cinerama" and "The Robe" are all holding long runs in downtown theatres. . . . "The Robe" did very well in Pontiac at the Oakland although its stay was limited to two weeks due to chain bookings. . . . Re-elected president of Local 94, International Alliance of Billposters, was John Carano. Walter Frank, vice-president; Matt Kolbe, secretary-treasurer; A. J. Halley, board chairman and Peter Miglio and Wm. Noch, trustees, make up the new slate. . . . "Men of Conflict" will be handled in Chicago and Detroit by Albert Dezel with Detroit opening at the Broadway Capitol. . . . IATSE Local 199 president Frank Kinsora added duties as business agent due to the illness of Roger Kennedy.

HARTFORD

Edward J. Noble, Greenwich, Conn., chairman of the finance committee of American Broadcasting-Paramount Theatres, Inc., has announced another gift of \$2,000,000 to the Edward John Noble Foundation. The Foundation was organized in 1940 as a philanthropic agency. . . . The Middletown (Conn.) Zoning Authority has given Sal Adorno, Jr., assistant general manager, M&D Theatres, authority to build a drive-in theatre on Saybrook, Rd., Middletown, at an estimated cost of \$125,000. . . . Sal Adorno, Sr., general manager of M&D

Theatres, and Mrs. Adorno, leave Jan. 15 for their annual winter vacation in Phoenix, Ariz. . . . Edward Harwood, formerly assistant manager of the Warner theatre, Lynn, Mass., has been named assistant manager of the Strand, Hartford, replacing Irving Davis, resigned.

INDIANAPOLIS

Howard Rutherford, manager of Loew's, inaugurated his new CinemaScope screen with "Knights of the Round Table" New Year's Eve. . . . The Indiana previewed a Martin and Lewis picture as its New Year's Eve attraction for the fourth consecutive year. This time it was "Money from Home." . . . Contest winners in five Syndicate theatre cities will be sent to Hollywood Jan. 18 on all-expense tours for two, Trueman Rembusch announced Christmas Day. Three of the five are children. . . . Harry Stephenson, booker at Warners, has resigned. His successor is Caroline Webb. . . . Johnny Stearns, manager of Keith's, organized a New Year's Eve stage show featuring local musicians formerly with "name" bands. . . . The Allied Theatre Owners of Indiana directors will hold their next monthly meeting in the Hotel Lincoln at noon Jan. 5.

KANSAS CITY

Missouri-born Felix D. Snow, business manager of Local No. 31 of the International Alliance of Theatrical Stage Employes and Motion Picture Operators, and third vice-president of the International, died Christmas Day, aged 66. He had suffered a heart attack after the annual meeting of the Motion Picture Association of Greater Kansas City December 7 and was in the hospital at the time of his death. . . . The Midland opened its first CinemaScope film Christmas Day—"Knights of the Round Table"—with steady inflow all afternoon and evening. It is estimated that it will rank with the three previous top-grossers; at \$1 and \$1.24 for adults and 50c for children. . . . "The Sea Around Us" ("The Alaska Eskimo" second feature) is in its third week at the Kino. . . . The Vogue, now showing "The Captain's Paradise," ran continuous shows Saturday. . . . The Boulevard was the only drive-in showing over the weekend in Kansas City.

LOS ANGELES

Film Row was the scene of many Christmas parties with Universal, Columbia and Warner Bros. holding their affairs in the club rooms of the exchanges. . . . Frank Reimer, Warner Bros. sales manager, returned to his desk after being confined to the hospital for surgery. . . . Henry Herbel, district manager for Warner Bros., returned from a two-day meeting of district managers at the home office in Manhattan. . . . Norma Cain, Warner Bros. biller, off to San Francisco to greet her husband, who is returning from service overseas in the Armed Forces. . . . Alex Cooperman, Western sales manager for IFE Films, checked in after a business jaunt to San Francisco. . . . Joe Sarfaty, Warner Bros. salesman, is in the hospital to undergo emergency surgery. . . . Out of town exhibitors on the Row were Roy Lemmucci, Bakersfield; Moses Hernandez, Guadalupe; Joe Markkwitz, Encinitas; and Ben Bronstein, Palm Springs.

(Continued on opposite page)

MEMPHIS

Memphis Censor Board dominated the Memphis news this week. The dance scene, featuring Rita Hayworth, in Columbia's new "Miss Sadie Thompson" film was shown twice on the television network during Dave Garroway's "Today" program over WMCT in Memphis. . . . This was the scene which Memphis censors ordered cut out before the picture could be shown at Malco. Columbia refused to cut the film and the Memphis showing was cancelled. . . . Now the film is expected to be booked in West Memphis, Ark., theatres, just across the Mississippi river from Memphis. . . . J. J. Sharum, who owned and operated Chandelle and Metro theatres at Walnut Ridge, Ark., and was president of the Citizens National Bank, died in Baptist Hospital at Memphis of a heart ailment. Mr. Sharum was 57. He formerly served as lieutenant governor of Arkansas.

MIAMI

Bill Dock, public relations chief for the Florida State Theatres in southeastern Florida, was elected chief barker for Variety Club, Tent 33, succeeding Ed Melniker. . . . Don Tilzer, publicist for Cloughton's, planned a gala New Year's Eve party at the Royal, with favors and refreshments added to the premiere of "Money From Home." . . . With Frank Galgano resigning, Diana Tarpin is now assistant in advertising at the Cloughton office. . . . Warner-Pathe's Washington cameraman, Clarence Ellis, was a visitor at the Bel Aire. . . . Vandals broke into the Paramount Theatre recently, with the destruction damage estimated at \$3,000, according to George Hoover, district manager.

MILWAUKEE

Gene Autry will bring his troupe here for a benefit performance at the auditorium sponsored by the Milwaukee Journal January 17. . . . H. Olshan, branch manager of Columbia here booked one of Autry's latest movies "Saginaw Trail" at the Alhambra January 14 tying up Autry's personal appearance. . . . Bill Burke, RKO home office representative, was at the branch office this week. . . . In town next week will be Al O'Keefe from Pola-lite. . . . Outside of the Christmas parties things were quiet in the territory this week.

MINNEAPOLIS

Minneapolis theatres are continuing to advertise in the strike-bound *Star* and *Tribune*, although the papers are being sold at the plant only. Truck drivers at the papers went on strike Dec. 19 halting all street sale and home circulation. . . . Minnesota Amusement Co. is using radio and TV spot announcements to inform the public what is showing at its theatres. . . . Station KFYZ-TV at Bismarck, N. D., has begun telecasting. . . . Axel Borreson, former owner of the Comfrey at Comfrey, Minn., has purchased a clothing store at Comfrey. . . . "Quo Vadis" will return to the Gopher on a wide-screen. . . . Chet LeVoor, former salesman at Republic, will handle South Dakota for Universal. Fred Bunkelman, Universal salesman, has been transferred to the northern Minnesota and Wisconsin territory. . . . Mannie Gottlieb, Uni-

versal district manager, was in for a sales meeting. . . . Leo Murray, 50, former manager of the Lyceum, passed away. . . . Helen Feigel is the new clerk and Lois Rosendahl, the new receptionist at 20th-Fox, replacing Elrene Kunde and Joan Henningsgaard, who have both moved their homes to California.

NEW ORLEANS

Jack Sanders of the Olla, Olla, La., has taken over operations of the Princess, Tulles, La. It was formerly operated by George Shelton. . . . The management of the Do drive-in, in co-operation with the Metairie filled many a stocking for the communities needy families by donating receipts from a special movie program arranged to appeal to every member of the family. . . . Travis Madden will open a 600-seater for all-colored patronage in Bossier City, La., January 16. The new theatre is named the Bossier. . . . Frank and Bob deGrauw's Bob is undergoing extensive renovations and new equipment installations. . . . Mr. and Mrs. Henry J. Waguespack, parents-in-law of F. G. Prat, Jr., rounded out 50 years of wedded bliss recently. . . . Milton White, office manager, Exhibitor Poster Exchange, flew to Denver to spend Christmas Day with his son and family.

OKLAHOMA CITY

Paul Ketchum, 44, resident of Texarkana, Texas, and former city manager, died Dec. 17 at Veteran's hospital here. He had been ill and hospitalized since October of this year. Ketchum worked as a theatre manager here for Standard (now Cooper Foundation) theatres. He left Oklahoma City about 15 years ago to work in the east and later to own and operate theatres in Texas. In recent years he had become associated with the United Artists Corp. . . . The Midwest theatre, held a big cartoon show Monday morning for the kiddies. Admission price was 20 cents. . . . Cooper Foundation Theatres are presenting a big holiday entertainment. At the Criterion, "Beneath The 12-Mile Reef" is shown in CinemaScope. At the Harber, "Here Come The Girls." At the Plaza, "A Christmas Carol" with 35 minutes of Tom & Jerry. . . . The Vaska theatre in Lawton, Okla., opened Christmas Day with the showing of "The Robe" in CinemaScope.

PHILADELPHIA

A test special Saturday morning show at the Boyd for "Cinerama," restricted to students at all local schools with special student prices, was such a success that the special showings for students will be repeated. . . . The Circle, 3,200-seat key neighborhood house in the Frankford section of the city, has been sold for commercial purposes. . . . The Liberty, neighborhood house, was sold by the Stanley Warner company to Jack Indictor for \$75,000. . . . The appeal of the Independent Poster Exchange against the recent decision of U. S. District Court Judge William H. Fitzpatrick, dismissing its action against National Screen Service, will be heard on Feb. 1, by the U. S. Circuit Court of Appeals here. . . . Variety Club joined with the Philadelphia Daily News in staging a holiday party for 120 crippled children at the Bellevue-Stratford Hotel, with chief barker Jack Preis in charge. . . . Melvin J. Fox, head of the independent Fox Theatres

chain, and pioneer exhibitor Leo Posel, were named co-chairmen of the Motion Picture Division for the annual campaign of the Philadelphia Fellowship Commission starting Jan. 8. . . . The World officially shifted to the Trans-Lux Theatres chain with the new year. . . . Sam Milgram, of the Milgram Theatres chain, announced the marriage of his daughter on Dec. 27.

PITTSBURGH

The three new CinemaScope attractions, all Christmas Day openings, look set for extended runs based on their first day receipts. They are "Knights of the Round Table" at the Penn, "King of the Khyber Rifles" at the Fulton and "Beneath the 12-Mile Reef" at the Harris. . . . The holiday season found the ticket sale for "This Is Cinerama" perking up impressively too. . . . The Stanley gets its first CinemaScope offering, "The Command" in January, following "Miss Sadie Thompson" in 3-D. . . . The Enright theatre, largest neighborhood house in the Stanley Warner chain, re-opened Christmas Day after being shuttered several months. . . . Art Cinema rushed in Anna Magnini's "Bellissima" when the censor seal on the French "Fan Fan the Tulip" failed to arrive. . . . Rave reviews on "The Little Fugitive" at the Squirrel Hill presage a healthy run for that art house film. . . . Henry Burger, Stanley Warner ad head, and Bernie Elinoff, shorts booker, are both vacationing.

PORTLAND

Business at first run theatres has been in the dumps for the past several weeks, but strong product, single billed, should increase the take at the boxoffice this week. . . . Broadway theatre manager Keith Petzold has given his resignation to Mrs. J. J. Parker. . . . The 26-year-old will become manager of the Jesse Jones circuit of five houses. . . . The Broadway installed CinemaScope and stereophonic sound this week and opened "Knights of the Round Table" New Year's Day. . . . The Liberty is scheduled to install a new curved Astrolite screen and stereophonic sound next week. . . . The Orpheum and Oriental both have had equipment for some time now. . . . Oriental manager Oscar Nyberg had a big Xmas party for underprivileged kids. . . . Evergreen's Fox theatre should be completed in March.

PROVIDENCE

The Christmas holiday season opened auspiciously with the New England premiere of "Beneath the 12-Mile Reef" taking place at the Majestic. . . . Loew's State featured Joan Crawford in "Torch Song" on the new panoramic screen. . . . The Boston theatre, where the New England premiere of Cinerama was scheduled for December 30, made a bid for Rhode Island patronage by running the largest newspaper advertising program ever attempted by any out-of-town theatre in the local press. . . . Many leading Rhode Island houses used good sized space in the special Christmas Issue of the Providence Visitor, Diocesan newspaper, extending Season's Greetings to their patrons and friends. . . . "Martin Luther" held for a fifth week at the Avon Cinema. The popular East Side art house, for the first time,

(Continued on following page)

(Continued from preceding page)

will present a New Year's Eve midnight show, offering Alec Guinness, local favorite, in "Captain's Paradise."

SAN FRANCISCO

New managers on the street are Walter Chenoweth who went from treasurer of the Curran to manager of Cinerama, and assistant manager Wendell Thurman who returned to United Paramount Theatres and will be stationed at the Paramount. . . . The Paramount has ordered CinemaScope equipment. . . . The State has been renovated and outside of the building steam-cleaned and fitted with permanent floodlights. It reopened Christmas Day under UP banner. Manager Eugene Sabo III has taken Cashier Amelia Kittleson and Louisa Toni (upped to cashier) from the Paramount for his box office attendants. . . . Sid Cahen went from the New Fillmore to manage the Vista at Rio Vista. . . . Charles Oliphant is expected back in the shipping department of National Screen Service as soon as he is discharged from the Army in February. . . . Business in San Francisco was generally good on Christmas Day. The Paramount with "Here Come the Girls" and the St. Francis with "Cease Fire" were busy. . . . The Fox in fourth week "How to Marry a Millionaire" reported good business and Cinerama, opening Christmas Day, sold out.

TORONTO

Sam Hebscher has resigned as manager of Odeon's Palace, Hamilton, first run house,

to become manager of the Hamilton Forum. He will also act in an advisory capacity for the buying of TV film for Hamilton TV station in which his boss, Ken Soble, has an interest. . . . Harry Hurwitz was re-elected president of the Winnipeg district of the Canadian Picture Pioneers. J. Biggerstaff is back as vice-president and A. Feinstein as secretary-treasurer. . . . Gerry Collins has returned to his post as director of publicity for Loew's theatres here, taking over the spot vacated by Jim McCracken's resignation. Collins' post as manager of the Uptown goes to Gerry Mooney, assistant manager at London Loew's. . . . Charlie Cashman, well-known industryite, returned as deputy reeve in the municipal elections.

VANCOUVER

Groups of teenage vandals are giving theatres plenty of grief over the holidays and go out of the way to make trouble for theatre staffs especially. . . . 10,000 British Columbia loggers from up north are in town for Christmas to spend the festive season with their friends and relatives. . . . Maynard Joiner of Famous Players was elected vice-president of Vancouver Tourist Association. . . . The Capitol and Cinema Christmas parties were held at Love's Supper Club. . . . Theatre Properties (Hamilton) Limited has purchased five Vancouver suburban theatres (the Windsor, Alma, Kerrisdale, Regent and Victoria Road), all under long leases to the Famous Player chain, from General Theatre Investment Company Ltd., headed by Paul Nathanson, son of the founder of Famous Players. Price was \$1,100,000. . . . George Annable opened his 500-seat Jewell theatre

at Stettler, Alberta. . . . A new suburban theatre built by Rueb and Klan, the Jasper, a 550-seater, was opened in Edmonton, Alberta.

WASHINGTON

"Julius Caesar" has finally been booked in Washington, to open at the Playhouse theatre, February 1. . . . The Variety Club installation ceremonies have been changed to January 4 in the club rooms at the Willard Hotel. International chief barker Jack Beresin will be present. . . . The Colosseum of Motion Picture Salesmen elected Martin Kutner, Columbia, president; Sidney Eckman, MGM, vice-president; Jimmy Whiteside, Columbia, secretary-treasurer. . . . The Ontario theatre will have a premiere of "Cease Fire" January 14, under the sponsorship of General Matthew B. Ridgway. . . . Frank M. Boucher, president of the District United Cerebral Palsy Association, announced that Harry F. Bachman, president of the Circle Amusement Co., will be chairman of the 1954 fund campaign. Bachman will attend a regional meeting of the national association January 9-10 in Miami.

FCC Cites Obstacles To Pay TV

WASHINGTON: Substantial legal, engineering and public policy questions must be determined before the Government could okay any subscription television system, the Federal Communications Commission said this week.

Issuing its annual report for the fiscal year ending last June 30, the Commission noted that it had pending various proposals to authorize pay-as-you-see television. "In addition to the basic policy question whether the authorization of a subscription TV service would serve the public interest," the report said, "substantial legal questions must be determined, particularly, whether such a specialized service is 'broadcasting' within the meaning of the Communications Act, or common carrier or some other special radio service. Also, there is the engineering problem of where such a service could be squeezed into the crowded radio spectrum."

Other features of the FCC report were these:

As of October 31, there were 545 commercial television stations authorized and 315 actually on the air. There were also 22 educational TV stations authorized, of which four were on the air. As of June 30, there were 601 applications pending for new commercial TV stations. Of 398 new TV stations authorized during the 1953 fiscal year, the first year after the lifting of the freeze, 256 were in the new UHF band and 142 in the VHF band.

The report noted that during the year the Commission had disposed of the film industry's request for special theatre television frequencies, holding that this service should be performed by common carriers using existing common carrier frequencies.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING	
CHARLES STARRETT in THE STRANGER FROM TEXAS reprint	CHARLES STARRETT in OUTLAWS OF THE PANHANDLE reprint
BILL TEX ELLIOTT-RITTER in BULLETS FOR BANDITS reprint	BILL TEX ELLIOTT-RITTER in THE LONE STAR VIGILANTES reprint
SING ME A SONG OF TEXAS with THE HOOSIER HOTSHOTS HAL McINTYRE and his ORCHESTRA reprint	

Canada Had 100,000 Seat Gain in 1953

TORONTO: An examination of theatres opened in Canada in the past year seems to indicate there were an additional 100,000 seats provided in 1953 in about 123 new 35mm situations.

The Dominion Bureau of Statistics indicated for the period ending in 1952 that 1,843 "regular" theatres had 1,106,316 seats. The 1952 figure showed an increase of 22,279 over the figure for 1951. Therefore, while 1952 showed a healthy increase in business in Canada, 1953 certainly is better than the 1952 gross of over \$100,000,000. It is reported that 45 "regular" theatres and 78 new drive-ins opened in 1953. To these totals may be added the figures for the 16 drive-ins under construction; 14 drive-ins projected; 10 theatres in work and 19 houses planned.

The number of seats is based on the theory by provincial tax departments with a seat tax, that drive-ins may be proportioned at two-and-a-half persons per car, giving the total figures for drive-ins. This is particularly important in the light of the number of drive-ins opened in 1952—100—which brought the total operating to 182. There were 82 in operation at the end of 1951.

To the 954,813 must be added 1,309 "walk-in" seats in the country's 104 drive-ins, and the 150,194 to be found in 657 community enterprises. Community enterprises are made up of 505 with 16mm equipment and 152 with 35mm. A community enterprise is a situation operated in very small centres by local non-profit organizations, such as the Canadian Legion or board of trade branch. Its aim is to keep the local shoppers at home, instead of going to a nearby town, where they combine theatre-going with shopping.

Clarke, Stanzler on Real Estate Board

Albert J. Clarke and Meyer Stanzler, of Clarke and Stanzler, Providence, have been appointed to the city's Real Estate Board. Mr. Clarke till last May and for 13 years was manager of the Majestic Theatre there. Mr. Stanzler also has been in theatres. Both men have been active in charities and civic efforts. Mr. Clarke was a member of the Chamber of Commerce; Mr. Stanzler, a "Jimmy Fund" aide. Less than 300 of some 1,500 realty men have been voted into what city observers say is a select group, the Real Estate Board.

Audrey Hepburn Cover Girl

Audrey Hepburn, Paramount's newest star, is the cover girl of the February issue of "Motion Picture and Television Magazine." In recent months she has been similarly honored by other national periodicals, including "Life" magazine.

People in The News

CHARLES SKOURAS, head of Fox West Coast Theatres, and **FRED STEIN**, managing director of United States Theatres, have been presented citations by the U. S. Treasury Department for "outstanding service to the Government in presenting the case of United States Defense Bonds."

FELIX GUGGENHEIM has been elected a new member of the board of directors of King Brothers Productions, Inc., at the annual stockholders meeting in Hollywood last week.

LEO V. SEICSHNAYDRE, Republic's New Orleans branch manager, has been awarded the company's "Man of the Month" citation for November.

CECIL B. DEMILLE Tuesday celebrated his 40th anniversary as a producer.

BENJAMIN LORBER, insurance manager of Universal Pictures, will be the first witness before the Congressional Committee on Interstate and Foreign Commerce in Washington January 6, when the committee's health inquiry gets under way.

DAN SCHNEIDER has been appointed Sydney branch manager for RKO Radio, succeeding **TOM WALCOTT**, resigned.

AL O'KEEFE, distribution vice-president of Pola-Lite Co., has moved his headquarters to the company's office in the Film Center Building, 630 Ninth Ave., New York City.

DAVID J. HOPKINS, son of the late Harry L. Hopkins, has been named director of sales for CBS-Columbia, TV-radio manufacturing division of Columbia Broadcasting Co.

Durwood Wins Circuit After Eight-Year Fight

A Kansas City circuit court last week decided Edward D. Durwood of that city was a victim of "conspiracy to defraud" and is entitled to acquire at cost theatre properties obtained by his brothers, Irwin and H. W. Dubinsky from 1946 through 1949. It had been charged that the two men while in his employ and with other partners achieved control of the Starview, Lincoln, Neb., the River Lane, Rockford, Ill., and the Altwood, Wood River, same state, and managed them from St. Joseph, Mo., headquarters. Court appointed referee Paul Barnett said the Dubinskys violated their employment contract by not giving exclusive time to the business. Mr. Durwood, if he takes the houses, would be entitled to rentals from 1949 to purchase date, estimated by the end of 1954 at \$384,000. He also was awarded \$121,000 for contract violation.

New Boy Scout Film Is Shown in Three Cities

"Jamboree 1953," a film record of the Third National Jamboree which brought together 50,000 Scouts, Explorers and Leaders last July, was given a premiere this week simultaneously in New York, Washington and Los Angeles for leaders of the motion picture industry and the press. The Jamboree took place in a huge 3,000-acre "tent city" on the Irvine Ranch, near Santa Ana, Calif., with members participating from all over the world. The film was created with the complete cooperation of the Hollywood studios and many stars. Because the democratic way of life is portrayed so well, the State Department has arranged for international distribution. No theatrical distribution has been set as yet.

Scout Drive Co-Chairmen Are Named

Arthur Klein, theatrical producer, has been named third co-chairman to head the amusement division for the Greater New York Councils of Boy Scouts' fund-raising campaign. Mr. Klein joins Charles Boasberg and Spyros S. Skouras who previously were announced as co-chairmen of the industry's part of the drive.

Mr. Klein will appoint field chairmen covering performers, producers, legitimate theatre owners, managers, press representatives, talent agents, play brokers, theatrical costumers, designers and prop suppliers, ticket agencies, music publishers and allied fields.

Ed Gage of the Walter Reade Theatres will be in charge of the music fields, and Ted Husing, sports commentator, will supervise the sports division. Other committees in the amusement division are headed by Leon J. Bamberger, for motion picture producers and distributors; Harold Rinzler, for exhibitors, Richard Walsh, guilds and unions; Phil Harling, theatre equipment and laboratories; John Bergen, film trade papers.

Chairmen in the exhibitor division include Gene Picker, Loew's Theatres; Mr. Gage, Mr. Reade; Charles Hacker, Music Hall; Sid Markley, Paramount; Louis Vorzimer, William Brandt Circuit, and Morris Seider, Prudential Circuit.

All committeemen and their campaigners will gather in the Waldorf Astoria at 8:00 A. M. January 6 for a "Dawn Patrol" breakfast, at which Mayor-elect Robert Wagner and U.N. delegate Henry Cabot Lodge, Jr., will be speakers.

Color TV Claim Starts Controversy

Now that a compatible color television system has been approved by the Federal Communications Commission, there seems to be a falling out, public relations-wise, at least, among the interests.

It all began last week when Commander E. F. MacDonald, president of the Zenith Radio Corporation, wrote a letter to the FCC taking exception to newspaper ads run throughout the country by Radio Corporation of America. In these ads RCA said it was "proud of the leadership its scientists and engineers achieved in developing—the all-electronic black-and-white television system—the all-electronic compatible color television system—and the RCA tri-color tube, which made the latter practicable."

Commander MacDonald said his company was "shocked when we saw the misleading manner" in which RCA sought "to create the impression that this National Television System Committee system of color television which you approved was the sole and entire product of RCA."

"Nothing could be further from the truth," said the Commander. "The system was developed by the joint efforts of many TV manufacturers, of which RCA was only one."

RCA, in turn, issued a statement, saying in part: "We know of no significant contribution of the Zenith Radio Corporation to the creation and development of compatible color television. This is not the first time that Mr. MacDonald has been wrong." The RCA statement then went on to quote remarks made in 1946 by the Zenith head to the effect that TV would fail unless "it finds a box office to pay the huge cost" and also to the effect that Zenith would not manufacture black-and-white sets (in 1946) because such sets would become obsolete within a year or two.

The RCA statement concludes: "Zenith is now in patent litigation with RCA and Mr. MacDonald's last ill-chosen blast is an obvious maneuver on his part related to the action now pending in Federal Court."

In its ads on the color TV situation, the Philco Corporation emphasized that the approved system was "not the work of any one company." It then listed more than 42 "organizations" as "some" of those "whose combined knowledge and strength are responsible for the system that won final FCC approval."

Gregory Forms Company

HOLLYWOOD: Paul Gregory, stage producer, has formed Paul Gregory Productions and has said he will personally produce two pictures annually under that insignia. Charles Laughton, who has been associated with Mr. Gregory in his theatrical enterprises, will be similarly related to his film productions.

Columbia Sets 3-Film Deal with Warwick

Columbia Pictures has concluded a three-picture deal with Warwick Productions, headed by Irving Allen and Albert R. Broccoli. The first picture they will make is "Prize of Gold," screenplay by R. C. Sheriff with Mark Robson directing. The second property will be "Cockleshell Hills" and the third is as yet untitled. Warwick already has completed two films for Columbia release, "Paratrooper" and "Hell Below Zero," both starring Alan Ladd. The third, "The Black Knight," also with Ladd, is currently in production.

Gross Good In Canada

TORONTO: Despite the introduction of television in some areas of Canada during 1953, motion picture theatre attendances throughout the country have held up remarkably well, with better quality films and the introduction of new screen techniques boosting attendances especially in the latter months of the year, according to the year-end message sent to stockholders by John J. Fitzgibbons, president and managing director of Famous Players Canadian Corporation.

Mr. Fitzgibbons said he expected 1954 attendances to hold up as well as those in 1953 and maybe even to better them, since favorable economic conditions and high employment levels are expected to continue during the coming months.

Reporting on the recent Telemeter tests in Palm Springs, Calif., Mr. Fitzgibbons said: "Your company has the Canadian franchise for Telemeter and the time is not far distant when Telemeter experiments will be conducted in Canada."

He reported that the company is interested in two television stations now under construction. One is in Quebec City and the other at Kitchener, Ontario. Mr. Fitzgibbons also pointed out that the final quarter disbursement "brings the total dividend payments per share for 1953 up to the total amount paid per share for the year ending December 31, 1952."

"Eddie Cantor Day" Sparks Premiere

The day having been designated "Eddie Cantor Day" in Beverly Hills, Warners' "The Eddie Cantor Story" opened at the Warners' Beverly Theatre there Tuesday evening, with the comedian and 800 others of prominence attending. Among guests were Governor Goodwin Knight, Lieutenant Governor Harold J. Powers, Mayor Norris Poulson of Los Angeles, Mayor F. E. Fisher of Beverly Hills. David Tannenbaum, Beverly Hills councilman, presented Mr. Cantor with a scroll, noting his charitable activities. Lobby events included an NBC radio network coast-to-coast program, and TV over ABC.

TV Set Total 7,250,000 in Year 1953

WASHINGTON: Production of television sets in 1953 will total about 7,250,000 sets, according to a prediction by Robert C. Sprague, chairman of the board of the Radio-Electronics-Television Manufacturers Association.

This would compare to the 1950 record of about 7,460,000 sets and to a 1952 production of 6,096,279 sets.

Mr. Sprague predicted that 1953 retail sales would set a new record, topping the 1950 record of about 6,500,000 sets. Sales last year totaled 6,144,990.

"With good merchandising," and without any major general economic recession, sales in 1954 should run at least 6,000,000, the RETMA official declared. He said most manufacturers felt that black and white receivers would continue to constitute the bulk of set sales "for years to come."

"All agree," he continued, "that relatively few color receivers will be available in 1954, and that these of necessity will be very high priced and will have screens that are small in comparison with the larger screen black and white sets available at one-third the price or less."

"Certainly, color TV programs will be distinctly in the minority for a long while, despite understandable ballyhoo that will attend color broadcasts in 1954. Sponsors will be slow to spend money for color programs so few persons will be able to see, except in black and white. Color with all its advantages is not likely to displace black and white telecasts for many years, if ever."

Newspaper Strike Cuts Down Grosses in Minneapolis

Minneapolis "Loop" and neighborhood houses suffered an estimated 25 to 40 per cent loss in business in the pre-Christmas week as a result of a strike of "Minneapolis Star Tribune" truck drivers which halted newsstand and home deliveries for six days. Both circuit and independent exhibitors agreed, however, that the strike couldn't have been better timed, coming at a period when business is usually bad in any case. The Minnesota Amusement Company, operator of four Loop and four neighborhood houses, softened the blow somewhat by buying extra radio and TV spots and chartering a sound truck. Other houses did the same.

Buy Half Interest in KOIN

PORTLAND, ORE.: M. J. Frey, publisher of the Portland "Oregonian," has purchased a half interest in the Mt. Hood Radio and Television Broadcasting Corp., operators of KOIN, AM and FM, and television station KOIN-TV. Ted Gamble is president of the corporation.

"What the Picture did for me"

Allied Artists

HIAWATHA: Vincent Edwards, Yvette Dugay—Not exactly an inspired effort, but good entertainment all the same. Played with the Bowery Boys' "Jalopy" (AA) to business which definitely helped us out on the week. Played Thursday, Friday, Saturday, November 5, 6, 7.—W. R. Shepherd, Regent Cinema, South Shields, England.

LOOSE IN LONDON: Bowery Boys—Double billed this one with an old Rogers and played them on Beggar's night and Hallowe'en night, expecting "nothing." Had a big carnival on Hallowe'en night which everybody in the county attends annually, but the box office receipts held up regardless. From now on I'll hold to the belief that this combination can't be beat! Played Friday, Saturday, October 30, 31.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Columbia

CHINA VENTURE: Edmond O'Brien, Barry Sullivan—A very good war operations picture and O.K. for small town exhibitors. Did fairly well on Saturday, but down on Friday. Played Friday, Saturday, December 4, 5.—Dick Smith, Albany Theatre, Albany, Ind.

PARIS MODEL: Marilyn Maxwell, Paulette Goddard—We were able to get this hot and thought we might be getting something, but it turned out to be lower half double feature material. Running time was 1st given as 90 minutes; the print we received ran 81 minutes. Now I see by the latest Herald that it has been cut to 59 minutes. If you are a small town and depending on a single feature, my advice would be to skip it. Did poor business. Played Tuesday, Wednesday, Thursday, December 15, 16, 17.—Dick Smith, Albany Theatre, Albany, Ind.

Metro-Goldwyn-Mayer

BRIGHT ROAD: Robert Horton, Dorothy Dandridge—Teamed this with the reissue of "Challenge to Lassie" (MGM) and the audience was most enthusiastic. We had three ministers, who usually are very critical, return to see "Bright Road" a second time. Although an all-Negro cast, you forget all that as you become so engrossed in the picture. Wonderful for kids' matinee and adults also. Did above usual week-end business. Small town and rural patronage. Played Friday, Saturday, December 11, 12.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

LILI: Leslie Caron, Mel Ferrer—Don't pass this picture up. It has everything your customers will like. Also do not bill it as a kids' picture. The adults will rave more than the juveniles. MGM can go along any time on pictures like this. It's great. Small town and rural patronage. Played Wednesday, Thursday, Friday, December 2, 3, 4.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

LILI: Leslie Caron, Mel Ferrer—A picture with a different angle. All who saw it liked it. Lots of appeal for children in the puppet show. Didn't do very well at the box office, but it's a good picture just the same. Played Sunday, Monday, December 6, 7.—Dick Smith, Albany Theatre, Albany, Ind.

LOVELY TO LOOK AT: Kathryn Grayson, Howard Keel—Good picture with good color. Favorable remarks from customers.—W. P. Brown, Nifty Theatre, Waterville, Wash.

SMALL TOWN GIRL: Jane Powell, Farley Granger—Good picture with good color and good stars, but I made a mistake in showing this picture during local "County Fair" week. Played Wednesday, September 16.—W. P. Brown, Nifty Theatre, Waterville, Wash.

PLYMOUTH ADVENTURE: Spencer Tracy, Gene Tierney—Not so good for my town. Picture scenes good, but my patrons just did not care for it. Receipts below average. Played Saturday, Sunday, September 12, 13.—W. P. Brown, Nifty Theatre, Waterville, Wash.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Paramount

BLAZING FOREST: John Payne, Susan Morrow—Good forest fire type of picture that my patrons like. Good color. Had many favorable remarks. Best logging picture in four years with good forest scenes. Tough competition by local benefit firemen's dance kept receipts down.—W. P. Brown, Nifty Theatre, Waterville, Wash.

CADDY, THE: Martin & Lewis, Donna Reed—Silly as ever, but they seem to have a following. The first show to have any extra drawing power in several weeks. Played Sunday, Monday, December 13, 14.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

CARRIE: Jennifer Jones, Laurence Olivier—Good acting but very poor show for small towns. Very much over-rated—my customers came out holding their noses. Lost my shirt on this one.—W. P. Brown, Nifty Theatre, Waterville, Wash.

COME BACK, LITTLE SHEBA: Burt Lancaster, Shirley Booth—This is a natural for any situation. Wonderful acting. Did above average at the box office. Very small town, rural patronage. Played Saturday, Sunday, November 28, 29.—J. R. Snively, Leith Opera House, Leith, N. Dak.

DARLING, HOW COULD YOU: Joan Fontaine, John Lund—No competition on this one and no complaints. Good picture, receipts average.—W. P. Brown, Nifty Theatre, Waterville, Wash.

JUST FOR YOU: Bing Crosby, Jane Wyman—Good entertaining picture which was well received by my audience. Above average receipts.—W. P. Brown, Nifty Theatre, Waterville, Wash.

ROMAN HOLIDAY: Gregory Peck, Audrey Hepburn—An excellent film, generally enjoyed. However, it did not have any drawing power and did a poor gross. Played Sunday, Monday, December 6, 7.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

Republic

QUIET MAN, THE: Maureen O'Hara, John Wayne—Played this one too late but did better business than I expected. This is a very beautiful picture with beautiful color. Comments good from all who saw it. Played Sunday, Monday, November 15, 16.—James Hardy, Shoals Theatre, Shoals, Ind.

Twentieth Century-Fox

GENTLEMEN PREFER BLONDES: Marilyn Monroe, Jane Russell—There is growing resistance in smaller communities to increased prices, and patrons did not think this picture worth the advance. Had more complaints on this than any for some time. Film good but maybe too subtle for rural communities. Played Monday, Tuesday, Wednesday, Thursday, December 7, 8, 9, 10.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

Universal

ABBOTT & COSTELLO GO TO MARS: Bud Abbott, Lou Costello—All I can say for this picture is that it did above average business both nights. Just a fair comedy. These two are beginning to get old and they don't do so well any more. Played Thursday, Friday, November 12, 13.—James Hardy, Shoals Theatre, Shoals, Ind.

CITY BENEATH THE SEA: Robert Ryan, Mala Powers—If your patrons like water pictures with a little suspense, this will please them. Did just average at the box office here. Good color and novel plot. Very small town and rural patronage. Played Saturday, Sunday, December 5, 6.—J. R. Snively, Leith Opera House, Leith, N. Dak.

CRUEL SEA, THE: Jack Hawkins, Donald Sinden—An excellent picture which will make you feel proud of the industry. You won't have any gripes on this one. Don't miss playing it. Small town and rural patronage. Played Wednesday, Thursday, Friday, December 2, 3, 4.—D. P. Savage, Capitol Theatre, Listowel, Ont., Canada.

EAST OF SUMATRA: Jeff Chandler, Marilyn Maxwell—Another good Universal production in color. Plenty of action and comedy relief. Well liked and did a fairly good business. Played Sunday, Monday, November 29, 30.—Dick Smith, Albany Theatre, Albany, Ind.

FRANCIS COVERS THE BIG TOWN: Donald O'Connor, Yvette Dugay—This series always brings extra business here. Same routine of acting, but still brings them in. Played to above average business both nights. Played Saturday, Monday, November 22, 23.—James Hardy, Shoals Theatre, Shoals, Ind.

IT CAME FROM OUTER SPACE: Richard Carlson, Barbara Rush—Good enough science fiction type of picture, but did only a fair business. Played Friday, Saturday, December 11, 12.—Dick Smith, Albany Theatre, Albany, Ind.

MISSISSIPPI GAMBLER: Tyrone Power, Piper Laurie—Good color, and that is all—the lowest grosser we've had in a long time. It certainly doesn't deserve the percentage Universal is charging for it. Small towns should leave this one alone. Very small town, rural patronage. Played Saturday and Sunday, November 21, 22.—J. R. Snively, Leith Opera House, Leith, N. Dak.

REDHEAD FROM WYOMING: Maureen O'Hara, Alex Nicol—Another good western from Universal with excellent color. Good for any small town; play it, you can't go wrong. Universal westerns are all good and the price is also right. Had average business both nights. Played Wednesday, Thursday, November 18, 19.—James Hardy, Shoals Theatre, Shoals, Ind.

Warner Bros.

BY THE LIGHT OF THE SILVER MOON: Doris Day, Gordon MacRae—Here is a picture that should go well in any situation. This one is full of lively entertainment with lots of cowboys—just what my patrons like. Play it—you can't go wrong—it will please young and old. Just made to order for small towns. Play it by all means. Played Thursday, Friday, November 26, 27.—James Hardy, Shoals Theatre, Shoals, Ind.

LION IS IN THE STREETS: James Cagney, Barbara Hale—Another "Kingfish" story which was not liked much here. Did very poor business. Played Sunday, Monday, November 22, 23.—Dick Smith, Albany Theatre, Albany, Ind.

SO BIG: Jane Wyman, Sterling Hayden—This is the third make of this picture, and it's good. Perfect for small town exhibitors. Anyone who doesn't like this picture wouldn't like any picture. The producers should dig up some more of this kind. Did fair business. Played Tuesday, Wednesday, Thursday, November 17, 18, 19.—Dick Smith, Albany Theatre, Albany, Ind.

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 126 attractions, 5,697 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
A. & C. Meet Mr. Jekyll and Mr. Hyde (Univ.)	—	11	40	15	1
Actress, The (MGM)	—	—	1	17	27
Affairs of Dobie Gillis, The (MGM)	—	2	9	17	2
Afta. With a Stranger (RKO)	—	—	4	5	3
All-American (Univ.)	—	5	23	15	7
All the Brothers Were Valiant (MGM)	—	6	6	3	—
All I Desire (Univ.)	—	20	28	29	5
Appointment in Honduras (RKO)	—	2	2	5	—
Arena (MGM)	2	6	6	16	7
Arrowhead (Para.)	—	13	33	12	—
Back to God's Country (Univ.)	—	2	11	2	1
Band Wagon, The (MGM)	4	12	35	46	21
Big Heat (Col.)	—	9	10	4	—
Big Leaguer, The (MGM)	—	—	12	24	8
Blowing Wild (WB)	8	10	18	23	5
Blueprint for Murder, A (20th-Fox)	—	—	8	6	—
Botany Bay (Para.)	—	1	7	6	—
Caddy, The (Para.)	8	48	25	3	1
Calamity Jane (WB)	1	13	10	3	1
Charge at Feather River, The (WB)	8	10	8	9	7
City of Bad Men (20th-Fox)	—	8	51	28	4
City That Never Sleeps (Rep.)	—	—	4	10	2
Clipped Wings (AA)	—	8	6	1	—
Conquest of Cochise (Col.)	—	—	6	9	4
Cruel Sea, The (Univ.)	1	6	10	—	1
Cruisin' Down the River (Col.)	1	4	15	27	9
Dangerous Crossing (20th-Fox)	—	—	9	10	5
Dangerous When Wet (MGM)	5	44	65	17	—
Devil's Canyon (RKO)	—	6	11	6	7
Dream Wife (MGM)	—	10	22	55	12
East of Sumatra (Univ.)	—	6	11	7	2
Escape from Fort Bravo (MGM)	—	—	4	3	—
Farmer Takes a Wife (20-Fox)	—	21	30	28	17
5,000 Fingers of Dr. T., The (Col.)	—	—	—	—	6
Flame of Calcutta (Col.)	—	—	1	—	5
Flight Nurse (Rep.)	—	1	2	3	1
Flight to Tangier (Para.)	—	—	1	5	4
49th Man, The (Col.)	—	7	3	2	—
Francis Covers the Big Town (Univ.)	7	39	27	11	—
From Here to Eternity (Col.)	30	23	4	—	5
Gentlemen Prefer Blondes (20th-Fox)	44	43	13	14	1
Girl Next Door, The (20th-Fox)	11	14	30	11	4
Glory Brigade, The (20th-Fox)	—	6	17	12	2
Golden Blade, The (Univ.)	—	4	9	12	3
Great Sioux Uprising, The (Univ.)	1	5	25	37	7
Gun Belt (UA)	—	6	16	6	—
Half a Hero (MGM)	—	1	13	16	16
Hondo (WB)	36	—	—	—	—
Houdini (Para.)	7	29	30	9	—
How to Marry a Millionaire (20th-Fox)	14	—	—	—	—
I, the Jury (UA)	1	5	10	12	2
Inferno (20th-Fox)	1	4	17	2	19
Island in the Sky (WB)	—	28	33	36	15
It Came from Outer Space (Univ.)	2	4	13	10	5
Jamaica Run (Para.)	—	8	17	24	6
Kid from Left Field, The (20th-Fox)	—	—	18	28	7
Kiss Me Kate (MGM)	3	5	3	8	—
Last Posse, The (Col.)	—	1	2	12	12
Latin Lovers (MGM)	3	1	11	39	37
Let's Do It Again (Col.)	—	8	27	34	34
Lili (MGM)	8	26	20	25	11
Lion Is in the Streets, A (WB)	—	1	12	20	24
Little Boy Lost (Para.)	17	28	10	1	1
Main Street to Broadway (MGM)	—	2	—	17	11
Man from the Alamo (Univ.)	—	11	8	19	10
Marry Me Again (RKO)	—	1	1	3	3
Marshal's Daughter, The (UA)	—	2	13	2	—
Martin Luther (de Rochemont)	7	10	2	—	—
Master of Ballantrae, The (WB)	1	1	16	33	11
Maze, The (AA)	1	2	8	12	4
Melba (UA)	—	—	—	10	2
Mission Over Korea (Col.)	—	4	2	2	6
Mister Scoutmaster (20th-Fox)	3	13	52	28	10
Mogambo (MGM)	28	17	8	—	—
Moon Is Blue, The (UA)	35	29	19	9	3
Moonlighter, The (WB)	—	1	1	3	15
Nebraskan, The (Col.)	—	2	3	3	—
99 River Street (UA)	—	—	2	4	—
Pickup on South Street (20th-Fox)	13	48	21	12	5
Plunder of the Sun (WB)	—	2	9	28	6
Return to Paradise (UA)	—	12	34	50	2
Ride Vaquero (MGM)	3	16	50	32	8
Robe, The (20th-Fox)	17	3	2	—	—
Roman Holiday (Para.)	—	8	33	28	6
Sabre Jet (UA)	—	4	11	1	2
Sailor of the King (20th-Fox)	—	—	1	5	4
Salome (Col.)	11	61	27	12	1
Scandal at Scourie (MGM)	—	7	18	30	9
Scared Stiff (Para.)	25	45	12	5	—
Sea Around Us, The (RKO)	1	1	13	—	—
Sea Devils (RKO)	—	3	7	13	4
Second Chance (RKO)	2	7	15	8	2
Shane (Para.)	51	43	5	2	—
Shark River (UA)	—	5	—	1	1
Sins of Jezebel (Lippert)	—	2	4	1	—
Siren of Bagdad (Col.)	—	—	6	8	10
†Sky Commando (Col.)	—	2	2	—	1
Slight Case of Larceny, A (MGM)	—	1	6	16	2
So Big (WB)	1	11	36	5	1
So This Is Love (WB)	—	11	19	27	19
Son of Belle Starr (AA)	—	5	9	2	5
South Sea Woman (WB)	—	13	34	38	5
Split Second (RKO)	—	1	21	19	14
Stalag 17 (Para.)	8	43	29	10	—
Stand at Apache River (Univ.)	—	2	10	9	2
Story of Three Loves, The (MGM)	—	10	19	19	12
Stranger Wore a Gun, The (Col.)	4	16	8	1	4
Sweethearts on Parade (Rep.)	—	—	2	3	3
Sword and the Rose, The (RKO)	—	8	13	17	7
Take the High Ground (MGM)	5	30	9	4	1
Take Me to Town (Univ.)	—	10	28	14	1
Tarzan and the She-Devil (RKO)	—	13	16	18	1
Those Redheads from Seattle (Para.)	—	3	5	6	2
Thunder Bay (Univ.)	3	13	45	33	10
Thunder Over the Plains (WB)	—	1	4	2	—
Torch Song (MGM)	—	7	8	8	15
†Tumbleweed (Univ.)	—	—	4	1	—
Valley of Headhunters (Col.)	—	—	5	5	2
Vanquished, The (Para.)	—	1	19	20	6
Veils of Bagdad (Univ.)	—	—	—	2	3
Vice Squad (UA)	—	1	14	13	3
Vicki (20th-Fox)	—	1	2	13	8
War Paint (UA)	—	5	8	8	3
War of the Worlds (Para.)	2	6	13	30	18
White Witch Doctor (20th-Fox)	14	48	26	10	—
Wings of the Hawk (Univ.)	—	4	9	10	16

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Nobody Expects to Exploit 150 Films a Year

CHARLIE JONES said it again, but he was talking about all the shortcomings in the pressbooks, when he remarked that you couldn't sell all of the pictures he runs at the Dawn theatre, Elma, Iowa, on any proper exploitation basis. Of course, you can't, and nobody expects the manager of the theatre that uses three changes a week to do so.

Pressbooks are not perfect, but we've said it before, and we say it again—there's not so much wrong with the pressbook makers as with the pressbook users. If any manager expects to find 150 different varieties of selling approach in a year's pressbooks, he is doomed to failure. Nor should he expect any such thing, for his audience couldn't take it, even if he batted his brains out, trying for the impossible.

We've been in small towns enough to know that the loyal public who patronize their own local theatres, don't expect any such display of pure showmanship. It has to be maintained as *salesmanship* for the theatre itself, rather than for an oncoming horde of masterpieces, with strategy to match. Theatres that change three times a week have an opportunity to offer their preferred time on Sundays, Mondays and Tuesdays for top pictures; they can provide the best possible adult entertainment on Wednesday and Thursday, and give the family action and excitement on Friday and Saturday. Most theatres in this class are without competition in their own areas.

With such an opportunity—sell the theatre, first, last and always. Build—and hold—your place in community affairs. Keep that close personal touch with your patrons, and you'll never run dry at the box office. Ideas for special handling are for films that deserve special treatment—and to any one who knows this business, small town theatres can't afford to *oversell* any attraction. Their business consists of hills and valleys—if they drive too hard for one picture, they drop into a decline on the next. If that sounds like heresy to big-town operators, just remember that it's the small towns that

GOOD MANAGEMENT

When RKO Theatres in New York recently sold two of their oldest houses, the RKO Orpheum, Brooklyn, and the RKO Proctor's 125th Street, they made it clear that these theatres were being abandoned—because they were "too old to be economically sound, and their neighborhoods had deteriorated." The buildings are to be converted to non-theatrical purposes, since each has been operated for more than forty years.

Thus, the public is spared another false report of theatres closing, for it is cheerfully admitted that theatrical real estate does wear out, and neighborhoods do change, to make further theatre operation unprofitable. Leaving such a matter in midair as an unanswered question discredits film industry, raises the point that there must be something wrong with motion pictures—instead of proving, as in this instance, that there was something very correct in the management.

All over the country, there are worn-out theatres, and outmoded management that continues to pile up the deficit accumulating in the record of theatre closings. Actually, the management is worn out; the theatres are decrepit. Just because such houses were good three or four decades ago is no sign that motion pictures as entertainment are deteriorating now.

have the closest contact with the public, and deserve loyal support.

Some small town operators make the mistake of increasing the number of changes to stimulate business. That is a mistake, for there is no theatre, anywhere in the world, that should offer more than three programs a week and those, preferably single feature bills with the proper short subjects. If they want more, let 'em spend 7½ hours a day looking at television—but you keep your stability and your sanity.

Q THE ROUND TABLE has always believed in the use of heralds, which some showmen neglect because they think they are old-fashioned. But the opposite is true, for real old-fashioned showmanship often depends on heralds, and small situations literally "key their campaigns" with the use of heralds, which contain all the best selling approach.

Now, we're glad to print a rumor that reaches this desk—that exhibitors showing the independent film, "Martin Luther" have ordered the tremendous total of 9,900,000 heralds! The picture, produced by Louis de Rochemont and distributed by National Screen Service, has set an all-time record. The nearest approach to it was 8,000,000 heralds for "The Greatest Show on Earth"—then six million for "Samson and Delilah" and 4,500,000 for "Battleground."

In 1945, at Metro, we discovered that a previous high in distribution for heralds had been 1,500,000 but that the then-current print-order was only 150,000. Since that time, over and over again, we have urged managers who would be showmen, to re-discover and use heralds.



Q WE ARE REMINDED of a unique theatre, which has been reported in The Herald that seems to be ideally situated for a test of the relative merits of different projection techniques, in these changing times. The Wyandotte theatre in Detroit has two auditoriums, and one box office. You pay your way in and pick your program by turning either left or right—or, if you wish, you may move from one to the other at your leisure. The house was originally designed to solve the problem of double-bills—but now it offers a great opportunity to see two versions of the same picture, either in 2-D or 3-D, when the productions are available both ways. They say that seven out of ten prefer to pay an additional dime for special viewers, to see the 3-D variety.

—Walter Brooks



Smart Showing Of Sponsored Street Parade

TOM MUCHMORE, writing from Canoga Park, California, says this is the best Christmas Parade they ever had. With 108 members of his local Chamber of Commerce cooperating with the theatre, they pulled a crowd of 20,000 in a town of half that population, for a grand event, with plenty of popular appeal and sales approach.

Horses, horses, lots of nice horses, including the matched teams, at right—with the prize horses and riders that you may find in many situations, and the High School Bands, to make it a community affair.



British Win World Trips

Two letters in the Round Table mail, from opposite sides of the globe, reveal the world travels of two prize-winning British managers. From Lim Keng Hor, of Associated Theatres, Ltd., manager of the Cathay Cinema, Singapore, comes the interesting news that old friend and Round Table member, F. J. Smidmore, manager of the Odeon cinema, Manchester, England, has just arrived in Singapore, en route to Australia.

Mr. Smidmore was first prize winner in Odeon's International Showmanship competition for the exploitation of "A Queen Is Crowned"—and he won a trip to any country of his choosing in the sterling area. So, he went by Comet jet plane, flying eastward from London, and was guest of honour at a welcoming party given by the Cathay organization in the exclusive Hollywood Room, which is one of the attractive features of the new \$4,000,000 super-Odeon theatre, during the one-night stop-over in Singapore on his way to Sydney. Since it's just as far, coming home via Canada and New York, we hope to see him here. The Cathay organization, headed by Mr. Loke Wan Tho, operates three major first run theatres in Singapore, and is well known in cinema circles throughout America and the United Kingdom.

Also, a bulletin from Peter Burnup in London, tells us that Douglas Ewin, whose picture appears below, will take his prize-winning trip to New York in the near future. The report of his award as the Champion Showman of the Associated British Cinemas, appeared in the Round Table recently. And, if he gets across Canada to Vancouver, he will meet more prize-winning showmen and be half way around the world on his way home. We admire the style of the presentation at the classic Royal Pavillion in Brighton, with Mr. D. J. Goodlatte, head of England's largest theatre circuit, presiding. Associated British Cinemas have the largest number of Round Table members of any single circuit in the world.

Earle Holden's Christmas Ad From Staff of His Theatres

Earle M. Holden, city manager for the Lucas, State and Avon theatres in Savannah, sends us a copy of his Christmas Greeting advertisement as published in Savannah papers, which extends the compliments of the seasons to friends and neighbors, with appreciation for their patronage, over the signatures of nine members of the managerial department, seven members of the projection staff, six of the concessions staff, 22 members of the service staff, 16 members of the cleaning department and one member each of the art department and engineering department. It shows the public the size of the local employed force in three theatres, and gives some idea of the dimensions of the job they do, at a time when the public is conscious of dimensions as to pictures.

SHOWMEN IN ACTION

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, used a big publicity mat, six columns wide, as the basis for a special layout in the Bridgeport *Sunday Post*, for "How to Marry a Millionaire."

Lou Cohen and Al Lessow of Loew's Poli theatre, Hartford, worked with Ed Laurie of the United Artists field exploitation staff, on the New England premiere of "Capt. John Smith and Pocahontas."

Col. Bob Cox, of Schine's Kentucky theatre, Lexington, Ky., has a continuing, cooperative ad contest running in the local *Leader*, using full pages, with prizes for those who find clues.

Bob Carney, manager of Loew's Poli theatre, Waterbury, Conn., files some snapshots of his front display and window tieups on "Kiss Me Kate" and "Quo Vadis."

Max Cooper, manager of Skouras' Cove theatre Glen Cove, L. I., got a double play with cooperative advertising for the opening of "Kiss Me Kate" and of the new Bohack super-market.

Murray Spector, manager of Skouras' Plaza theatre, Englewood, N. J., had good newspaper breaks and excellent publicity for his tieup with local schools, as exploitation for "All American."

Jack Foxe repeating that huge Cinema-Scope poster display in the lobby of Loew's Capitol theatre, Washington, for "Knights of the Round Table"—which he introduced originally for "The Robe." It utilizes 24-sheet poster cut-outs, with 'Scope.

Geo. J. Forhan, manager of the Belle theatre, Belleville, Ontario, used a sponsored herald on "Gilbert and Sullivan"—and had 4000 of them printed and distributed by a cooperative advertiser.

George Pugh, manager of Schine's Rialto theatre, Glens Falls, N. Y., has made an arrangement with St. Mary's Academy to present their senior play in the theatre, on Feb. 24th.

And Stanley Rowland, manager of Schine's Ritz theatre, Granville, N. Y., has a benefit set for the senior class of the Granville High School, with the attraction to be the film, "All American"—and the students selling the tickets, door to door.

John Balmer, manager of Walter Reade's theatres in Plainfield, N. J., provided a neat and effective newspaper ad for "Little Boy Lost" at the Strand theatre. The 4-column space also has room for reference to other Reade theatre attractions, and Reade theatre ticket books for Christmas.

Pearce Parkhurst's campaign books, covering the last weeks of his 1953 season at the Lansing Drive-In, Lansing, Mich., entered for the Quigley Awards in the fourth quarter. Pearce and family, meanwhile, are en route to the East Coast of Florida.

John Burke, manager of Fabian Fox Brooklyn theatre is another whose final campaigns for the year are in hand, to be entered for the Quigley Awards in the last quarter. Closing date is just around the corner—right after New Year's.



D. J. Goodlatte, managing director of Associated British Cinemas, Ltd., congratulates Mr. Douglas Alfred Claude Ewin, who is declared "Champion Manager of the Circuit"—high honors for a highly personable and capable young man from the largest chain of theatres in England, for the six points of good management—good showmanship, good housekeeping, public relations, salesmanship, staff relations and administration. We're expecting Doug in New York, on his prize-winning trip.

COMMUNITY SPIRIT MUST BE CREATED

You'll find Tom Muchmore's Christmas Parade on the picture page in this week's Round Table, but it takes discussion of an affair like this to bring out the salient facts. We have been listening for the inevitable question from those who can't believe that this is of importance to themselves.

In the first place, Tom Muchmore is an accomplished publicist and promotion man, and a member of the Round Table since 1936. He stepped out, three years ago, to take the Sonja Henie show, but now he's back in our business. A year ago he bought the Canoga Park theatre in a suburban town of 10,000, outside of Los Angeles. Perhaps it was one of those desirable theatres that had to be divested, and it gives him a chance to demonstrate what he so firmly believes, that the theatre in a local trading area must be the center of community events, if it is to survive and prosper.

His Idea Was to Build Community Service

His first move in public relations was to run a co-op campaign for the Catholic Youth Foundation, which returned \$600 for their benefit and was profitable to the house in dollars as well as in diplomacy. Then, he did the same thing, in a variation, for the Boy Scouts, which netted them \$195 for their own purposes. Then, he donated the use of the theatre on Sunday mornings to the Baptist Church, until they were able to build a new church. So, in a year, he got around over the community and managed to make friends in all quarters, and for all and sundry of the groups involved.

Then, came up this matter of the Christmas Parade, to stimulate business for Canoga Park merchants, and to inaugurate the Christmas season. There were 108 merchants who belonged to the local Chamber of Commerce. They were all "willing"—but they weren't pulling together, and there was no leadership, nor showmanship. That's where the theatre manager fits in. It required his personal effort, and an obligation on his part to see it through, to get things going. Now, these same merchants can gloat over the fact that the parade was the best ever, but when the idea was born, they were dragging their feet. The pictures show how excellently he has used horses as a theme, in much the same way that Willis Shaffer has done it in Kansas.

There are other Round Table members who have overcome the lethargy of moribund Chambers of Commerce and Business Associations—for their own profit. One is Harry Wiener, who staged a great Christmas event when he was located at the Smalley theatre in Johnstown, N. Y. Those merchants had nothing to start with—they wound up with a "Santa Claus Workshop" that was a huge success, and they raised \$4,000 by their inspired efforts, to trim and

decorate in a town that was languishing after 18 months of strikes and depression. It was all in the personal energy and enthusiasm of the theatre manager.

Dan Dandrea, one of the very best who ever tackled a community job, did it at the Stanley theatre, in Bridgeton, N. J. His Chamber of Commerce was dead on its feet. It was hard to get more than four members out for a meeting, although they had a large membership of ostensible members, waiting for somebody else to move. Dan created the idea of breakfast meetings—and the Business Men's Association picked up the check for each man's breakfast, at a cost of eighty-five cents each. It was remarkable what a free breakfast did for the turnout! Soon they were having capacity meetings, on the way to work in the morning, and the treasury was running over with funds for things they planned and executed, under the leadership of a natural showman and a manager.

Tom Muchmore enters his campaign book on the Christmas Parade in Canoga Park as an entry for the Quigley Awards, which is welcomed. He says, "The theatre is a part of the community, it belongs to them, to be looked up to. It must be part of all charities, all club and organization activities." He has no teen-age problem, because they respect the theatre. He has a substantial Saturday morning show, and on Friday nights the teen-agers get special concessions for their good conduct. He suggests that his fellow theatre managers go into their own houses "as a customer"—and they may be surprised, and scared, to find how many things are wrong, from the patron's point of view. Running a theatre is a responsibility to the community which pays off in sustained business at the box office. Neglect the community angle, and you fight every kind and sort of competition.

80 Disc Jockeys In Iowa Salute "Glenn Miller"

Eighty disc-jockeys in the sovereign state of Iowa have formed a special network to exploit "The Glenn Miller Story" in the state's radio stations. Ray Starr, of station KWWL, Waterloo, is the chairman of the statewide committee. More than forty of them are scheduled to attend the "Glenn Miller Day" ceremonies at Clarinda, Iowa on Wednesday, January 13th, and to see a special preview of the Universal picture at the Clarinda theatre. State and civic leaders, headed by Governor Beardsley, will participate in a special network hookup. Must be Glenn Miller was an Iowa boy, and we've been told that Jimmie Stewart looks like him.

Duane Marks Tells Managers How He Sells Shows

Duane Marks, manager of Schine's Strand theatre, at Seneca Falls, N. Y., tells how he provided the sponsorship for his two Christmas shows, on December 21 and 22. He sold 44 merchants on the idea of subscribing \$7.50 each, for the cooperative advertising value that would accrue to them. Each show was to consist of either Roy Rogers or a western, plus eight cartoons. The total underwriting gave him \$330, which he applied as being his receipts of \$150 for each show, with \$30 overage for advertising materials. What makes this a better story is that he had already sold two previous shows, for December 19 and 24, one to the Souhan Dairy and the other to Sylvania Products, both outright, and for similar revenue.

Schine showmen have set a new record for sponsored Christmas shows. Charles Tamme, manager of the Kent theatre, Kent, Ohio, has just signed the first one for Christmas, 1954. Can anyone beat that?

W. S. Samuels, from his new location at the Rita theatre, Longview, Texas, submits bigger and better examples of his distinctive roto-process heralds.

More "Lucky 7" Winners



We are happy to introduce, at left above, Ted Irwin, manager of the Electric theatre, Larned, Kansas, receiving his \$100 check as the winner in small situations for Metro's "All the Brothers Were Valiant" contest; next, Jesse B. White, good Round Table member, gets \$250 as the winner in the middle category, towns of 10,000 to 100,000 population. Jesse is city manager for Martin theatres in Columbus, Ga., and he has the congratulations of Judson Moses, MGM field man in the Atlanta territory. And at right, Matt Saunders, manager of Loew's Poli theatre, Bridgeport, is handed a \$500 check by Phil Gravitz, MGM manager in New Haven, for his prize campaign in large situations.

Boesel Again A Contender

H. G. Boesel, manager of the Palace theatre, Milwaukee, Wisconsin, and a Quigley Grand Award winner, is a contender in the fourth quarter with several campaign books, representing his showmanship. He gets superior publicity pictures in the Milwaukee *Journal* on "Sabre Jet" and an excellent lobby display of materials supplied by the Air Force. On "The Big Heat" he shows ads that we have never seen in any press-book, mostly appearing in tall single column sizes.

For "Pal Joey" the Palace theatre changed a policy of twenty years' standing. For that length of time, the theatre had a straight picture policy; for "Pal Joey" they returned to the use of their stage—because "Pal Joey" was the stage version, the touring company, from Broadway, the Rodgers and Hart production. Knowing Milwaukee as we do, we think it's about time there was another legit stage opportunity in that town, where stage plays have been under wraps for twenty years for lack of reasonable *legit* showmanship. If we are to have the opposition of the League of New York Theatres to any reduction in admission taxes for film theatres, it's time for us to book their attractions on our terms, in available theatres.

For "Crazylegs" he had a tieup with Miller Brewing Company, to provide a "High Life" treatment—it's good beer and certainly a good picture, with plenty of football stunts to gag up the proceedings.

R. E. Agle, district manager for Statesville Theatre Corporation at Boone, N. C., sends a throwaway which tells the kids that children are free, at the Car View (in case they didn't know!).



Bob Helm, manager of the United Artists theatre, San Jose, Calif., introduces Duncan Renaldo to his audience and says he is one of Hollywood's most cooperative stars. Duncan appeared as Grand Marshal in the community's annual "Balloon Parade" with sponsorship of the Junior Chamber of Commerce.

Campaign Catalog

There's More Than Meets The Eye—in CinemaScope

Shareholders in 20th Century-Fox Film Corporation have received copies of the company's new issue of "Dynamo"—available to every theatre owner, anywhere in the world, telling the extraordinary story of CinemaScope, and how it has been sold and is being sold, as "the most forward step in the 59 years' history of motion pictures. The common stock of the company has hit a new high, and coupled with the split-up whereby stockholders received a share of National Theatres for every share of the parent company, the total represents a new value in terms of appreciation.

Our reason for this introduction is to convey the fact that CinemaScope is a really valuable contribution to film industry—to its stockholders and to theatre owners down the line who partake of the benefits of this new device. We review the substantial book which is offered to prove that the company is ahead of schedule in providing this benefit, and keeping up with its obligations to exhibitors in a sincere attempt to hold both quality and quantity to the proper level. We predict that the world revolution in motion picture practice will reach down to the smallest situations, because this is our protection against and fortification for the inevitable changes that will follow.

Biggest in Film History

Al Lichtman calls it "a design for prosperity." Darryl Zannuck says it is "an unparalleled new vista of entertainment potentialities." A majority of exhibitor leaders have hailed it, and as this is written, 83 theatres in New York City alone, are playing "The Robe" simultaneously, in CinemaScope. The company's letter to shareholders cites the fact that 260 theatres in the United States and Canada have been equipped for the first-run of "The Robe" and that the picture has grossed more than \$15,000,000 in these preliminary engagements. "The Robe" is expected to be seen by more people than ever witnessed any motion picture, and also to outgross any other picture in film history. In November and December alone, "The Robe" has opened in scores of cities abroad, on every continent, across the seven seas. A phenomenal job has been done of reaching the world market with a new device, in the face of insurmountable obstacles, and making the result secure.

There has been criticism of Spyros Skouras for his firmness in demanding uniform quality, and to that policy we subscribe, for all the benefit of CinemaScope in smaller

houses could be lost, and the whole objective imperiled by permitting very small theatres to roll their own. The foretaste of 3-D was hurt as much by errors in projection as in production. We are faced with a crisis in our industry which must be met with a firm stand for quality and if anything so new is to run the risk of mediocre presentation, home-made and generally inferior equipment, then we will all face the loss of the benefits obtained.

You may consider the present and future status of the equally new process, Cinerama, controlled by the Stanley-Warner Corp. This is one of the country's largest circuits, operating more than 300 houses, but they move slowly in making absolutely perfect installations, thus far limited to less than ten, anywhere in the world. Cinerama must be handled on a "legitimate theatre" basis, it requires a large staff and it cuts down on seating capacity in large theatres. But it has grossed \$6,500,000 in its first year of operation, with only one attraction playing at advanced prices. There is no hurry to push it into situations where it cannot be maintained as pure Cinerama.

We Can't Afford to Miss

We don't believe that small theatres need or want too much stereophonic sound, which, after all, was a development of Walt Disney's "Fantasia" a dozen years ago. But the CinemaScope screen can be installed in houses that seat 300 and be quite as effective as in a house seating 3,000. The public is highly sensitive of what the recording fans call "Hi-Fi"—for high fidelity, so sound is in the public mind. But wide-screen, properly handled is our true and most effective answer to television. We can lick 'em, our business adversaries, on these grounds, and we suggest that every Round Table member read up on CinemaScope, and be well grounded in a new art as it applies in their particular situations. The book, "Dynamo" is a textbook and forecast of things to come, in this industry.

—W. B.



CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



NEW EQUIPMENT

MASONITE MARQUEE LETTERS. FIT WAGNER, Adler, Bevelite signs, 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-\$1.25; 16"-\$1.50 any color. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WIDE SCREEN PRESENTATION PAYS OFF! Metallic screens 90 sq. ft. Prompt shipments Kollmorgen lenses. Everything for Cinemascope. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y.

HELP WANTED

EXPERIENCED GENERAL MANAGER FOR new deluxe 1200-car Indianapolis outdoor theatre. Good salary and earnings participation for right active man with experience in drive-in theatre operation plus big food and concession business. No film buying. Year round employment. Paid vacation. Reply giving qualifications, references, availability. JOE CANTOR, 3225 N. Meridian St., Indianapolis.

THEATRE AND CONCESSION MANAGER. Large independent Pennsylvania drive-in. No film buying or booking. Highly competitive situation requires digging for business. \$100 per week, all year. No off season duties. Outline experience and state what you can and are willing to do. Replies confidential BOX 2754, MOTION PICTURE HERALD.

WANTED: MANAGERS WITH EXPLOITATION and promotional experience by theatre chain situated in Eastern States. Top salaries paid. Vacations, Group Insurance and Hospitalization. Interviews will be held in Chicago and New York City during January. If interested, give complete resume and availability for interview. BOX 2756, MOTION PICTURE HERALD.

SEATING

S. O. S.—SAVE ON SEATS! ALL TYPES THEATRE chairs from \$4.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS BOOSTERS

RECORD BREAKING KIDDIE GIVEAWAY. JET Airlines \$25 per 1000, \$13 per 500. No C.O.D. Checks with order. BOX-OFFICE STIMULATOR CO., 9760 South 50th Court, Oaklawn, Ill.

BOOKS

"NEW SCREEN TECHNIQUES"—the new book that is a "must" for everybody in or connected with the motion picture industry—the clearly presented, authoritative facts about 3-D, Cinemascope, CinemaScope and other processes—covering production, exhibition and exploitation—contains 26 illustrated articles by leading authorities—edited by Martin Quigley, Jr. 208 pages. Price \$4.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound. \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

DRIVE-IN EQUIPMENT

REPLACE INADEQUATE, OUTWORN EQUIPMENTS with DeVry, Simplex and Century outfits rebuilt like new. (Send for lists). Time deals arranged. Inear speakers w/4" cones \$15.95 pair w/junction box; underground cable \$59M. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

MAKE MONEY MAKING MOVIES—SHOOT local newsreels, TV commercials, documentaries. Arrange advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS photo-offset printing. CATO SHOW PRINTING CO. Cato, N. Y.

USED EQUIPMENT

DEVRY'S BEAUTIFULLY REBUILT LIKE NEW \$895.00; Holmes \$495.00. All dual outfits with amplifier and speaker. Time deals arranged. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THE RATIO IS RIGHT AT STAR! BIG SCREEN—small cost! Lowest prices on screens and lenses! Write us! Ashcraft lamphouses, 14" reflectors, rebuilt, \$489.50 pair; E-7 mechanisms, 6 month guarantee, \$475.00 pair; pair Simplex-Acme projectors, 50 ampere Suprex lamphouses RCA rotary stabilizer sound, heavy bases rebuilt, \$1,450.00; Merry Christmas and Happy New Year! STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

POSITIONS WANTED

MANAGER 10 YEARS EXPERIENCE IN ALL phases of theatre operation. Now managing 2 houses, both downtown, first run, one is second largest in the state. Proven ability with advertising and exploitation. Excellent references. Available after first of year. Reason: desire change. Minimum salary \$100 per week. BOX 2752, MOTION PICTURE HERALD.

THEATRE EXECUTIVE AVAILABLE. PARTIAL investment possibility. Handle complete chain operation. BOX 2753, MOTION PICTURE HERALD.

THEATRES

FOR SALE: MONTANA THEATRES, ROUND-UP and Martin City. Money-makers. No television. Wire McADAM, Livingston.

VERY PROFITABLE MODERN THEATRE RELUCTANTLY offered for lease or sale by absentee owner because of military service. Has 600 seats, air-conditioned, 3-D equipped, off-street parking. Serves growing community of 20,000 near midwest metropolis. Exclusive, early run, non-competitive film booking. Huge candy sales volume, 1953 gross \$75,000. Can net over \$10,000 annually. Only serious, experienced, ambitious, personable individuals need inquire. References and equity required. BOX 2755, MOTION PICTURE HERALD.

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Legion Reviews 17 Films And Condemns One

The National Legion of Decency has condemned "Three Forbidden Stories" because of "gross suggestiveness in situations and costuming." It also deems morally objectionable in part for all "The Captain's Paradise," "Lure of the Sila" and "Man in the Attic." Morally unobjectionable for adults are "Both Sides of the Law," and "Captain John Smith and Pocahontas." Unobjectionable for all are "Annapurna," "Beneath the Twelve-Mile Reef," "Fighter Attack," "The Fighting Pimpnel," "Geraldine," "The Great Diamond Robbery," "Heidi," "Red River Shore," "Texas Bad Man," "Two Gun Marshall" and "War Arrow."

Felix D. Snow, an IATSE Vice-President, Dies

Felix D. Snow, third vice-president of the International Alliance of Theatrical Stage Employees of the United States and Canada, died December 25 in a hospital in

Kansas City following a recent heart attack. He had been business agent of Stage Employees Local 31, Kansas City, since 1925, and a member of the general executive board of the International since 1940. He had helped organize many unions throughout the middle west and traveled widely as an IATSE field man until his recent illness.

James Sharum

MEMPHIS: James J. Sharum, 57, former Lieutenant Governor of Arkansas and owner of the Sharum theatre at Walnut Ridge, died December 23 of a heart ailment.

Federation Will Honor 4 At January 14 Luncheon

Eddie Fisher, Deborah Kerr, Edwin R. Murrow and Bishop Fulton J. Sheen will be honored at the annual luncheon of the Federation of Jewish Philanthropies of New York, at the Hotel Astor January 14. The four, according to Leonard Lyons, columnist who will preside at the luncheon, were chosen "because of their outstanding

achievements in the media of radio, TV, recording, motion pictures and the legitimate theatre." Harry Brandt is chairman of the amusement industry drive. On the dais at the luncheon, from the film industry, will be Barney Balaban, S. H. Fabian, Robert S. Benjamin, Harry Kalmine, William German, Fred J. Schwartz, Spyros Skouras and Harry Mandel.

Party at Brooklyn Hospital

Harry Garfman, Brooklyn and Queens business representative of the Moving Picture Operators Local 306, New York City, and the Movie Social Club of Kings County, December 21 entertained underprivileged children of St. Giles Hospital, Brooklyn, at an annual Christmas party.

Short Gets Syndicate Play

"Wild Birds Winging," RKO-Pathe Sportscope, has been accorded an unusual publicity break with the release by King Features Syndicate of a full page of photos and text based on the film.

The Product Digest

The Bigamist

Filmakers—Impossible Dilemma

It's an unhappy dilemma that confronts Edmond O'Brien in "The Bigamist." The off-beat theme, which Ida Lupino both directed and starred in, presents O'Brien as a traveling salesman who is in love with his wife, but makes one false step in the direction of passion and finds himself bearing a burden of guilt and torment.

The picture marks an earnest effort to approach an adult theme. For the marquee, in addition to Miss Lupino, as the woman the protagonist falls in love with, there are O'Brien, the bigamist, and Joan Fontaine. It is somber and absorbing drama all the way in a theme that is at once daring, unusual and honest.

The story, written by Collier Young, who also produced, has O'Brien contentedly married to Miss Fontaine, who can't have a baby. Together they share a modestly successful business and plan to adopt a baby. Through the normal procedures of this move there is an investigation of O'Brien which turns up some startling facts. One day on the road he met Miss Lupino and the acquaintance developed into affection.

When subsequently she learns she is about to have a baby O'Brien finds himself torn by an impossible moral problem. He wants to do what is right and so marries her. Thus he is the bigamist. The bulk of the story unfolds through retrospect as Edmund Gwenn, an adoption agency representative, digs into the background of O'Brien.

Of course, the nature of O'Brien's dilemma is one that can not know a happy resolution. However, its presentation is engrossing drama which has an enlightening effect.

Seen at the Astor theatre in New York. Reviewer's Rating: Very Good.—MANDEL HERBSTMAN.

Release date, December, 1953. Running time, 80 minutes. PCA No. 16677. Adult audience classification.

O'Keefe Burt Lancaster
Dalabo Joan Rice
Alfred Tetina Andre Morell
Abraham Sofaer Archie Savage, Benson Fong, Tessa
Prendergast, Lloyd Berrell, Charles Horvath, Philip
Ahn, Guy Doleman, Grant Taylor, Alexander Archdale,
Harvey Adams, Warwick Ray, Paddy Mulelly,
Jim Crawford, Mr. McLerdy, Niranjan Singh

His Majesty O'Keefe

Warner Bros.—Adventure in the Tropics (Color by Technicolor)

Filed for the most part in the exotic Fiji Islands, "His Majesty O'Keefe" is another in the series of Burt Lancaster adventure films that do not tax the brain but are loads of fun to see. This one has all the usual ingredients of a South Seas cinema safari including the bare-chested hero, the proper heroine, the good fellow who gets killed, the natives who are led astray by bad white men and, of course, superb scenery in lush colors. However, these are all combined more entertainingly than usual and offer an exciting divertissement for most audiences.

Lancaster plays a sea captain, set adrift by his mutinous crew, who gets to an island in the South Pacific. Nursed back to health there, he discovers that the place is teeming with co-

conuts and its valuable extract, copra. The islanders have no desire to pick the coconuts but would rather quarry for sacred native stones on another island hundreds of miles away. When he returns to Hong Kong, he gets a ship and plans to return to the island and somehow gather the precious stuff. On the way, though, he's forced to put in at another island where he meets a trader and his half-caste daughter. While love blossoms, he learns that is where the other natives get their sacred stones.

By dynamiting it, he helps lighten their burden and thus sees a way to become a rich man. He returns with his bride-to-be to the first island and there begins another series of adventures involving other white men's skulduggery, a split between factions of the natives and, most of all, greed. The various groups of villains are dealt with and Lancaster becomes king of the island.

While each reel brings another bit of excitement, it makes for a plethora of climaxes and almost too much of a good thing. Lancaster plays the leading role with the proper mixture of derring-do and intelligence. Joan Rice, a lovely British actress seen here in the recent Robin Hood film, plays the girl. Most of the natives were played by inhabitants of the beautiful Fiji Islands.

Harold Hecht produced and Byron Haskin directed. The screenplay by Borden Chase and James Hill was suggested by a novel by Lawrence Klingman and Gerald Green.

Seen at the Warner Brothers screening room in New York. Reviewer's Rating: Very Good.—JAY REMER.

Release date, January 16, 1954. Running time, 92 minutes. PCA No. 16084. General audience classification.

O'Keefe Burt Lancaster
Dalabo Joan Rice
Alfred Tetina Andre Morell
Abraham Sofaer Archie Savage, Benson Fong, Tessa
Prendergast, Lloyd Berrell, Charles Horvath, Philip
Ahn, Guy Doleman, Grant Taylor, Alexander Archdale,
Harvey Adams, Warwick Ray, Paddy Mulelly,
Jim Crawford, Mr. McLerdy, Niranjan Singh

Saadia

MGM—Romance and Superstition (Color by Technicolor)

The producer-director-writer who was responsible for last year's handsome production in Spain of "Pandora and the Flying Dutchman," Albert Lewin, took his cameras and crew to North Africa for "Saadia," an exotic tale of today filled with romance and superstition. Like its predecessor, "Saadia" is an uncommonly beautiful film which catches the spirit of its locale in a series of arresting scenes. It's narrative, however, is an uneven mixture of sheer melodrama and poetic romance. The result

is hardly off-beat enough for the "art" treatment or simple enough for the action fan who likes his desert dramas cut on more predictable lines.

Starring are Cornel Wilde, reigning prince in a small Moroccan state; Mel Ferrer, a French doctor, and Rita Gam, in the title role, that of a strange Arab girl, wild and full of elemental passions whose life has been dominated by the local sorceress. This witch, a vengeful outcast in the Arab community, has convinced the girl she has the "evil eye" and that she brings disaster to all who love her.

It isn't till Ferrer comes along that the girl questions her fate. He takes her to his clinic and in the process of rehabilitating her, falls in love with her, as does his best friend, Wilde. When a plague falls on the community, Saadia is convinced she is responsible. In a particularly exciting episode, she rides alone into the mountain country and single-handedly retrieves plague serum which is held for ransom by bandits. Thereafter, the love triangle dominates the action, and is happily resolved when the witch's spell finally is broken and Saadia is married by the prince.

Director Lewin seems to have the edge on author Lewin, who adapted the screen play from a novel by Francis D'Autherville. The story is full of hints of mysteries never fully revealed or finally resolved. Nevertheless, it is played with honesty by the stars, especially Miss Gam, who succeeds in looking delectable even under quantities of Arabian shirts, blouses and pantaloons.

The supporting players also give quality to their roles. Standout feature of the film, however, is the photography of Christopher Challis and the color by Technicolor. In between its sporadic bursts of action, "Saadia" is a meandering idyll, touched with more beauty than excitement.

Seen at the MGM screening room in New York. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, February 5, 1954. Running time, 82 minutes. PCA No. 16678. General audience classification.

Si Lahssen Cornel Wilde
Henrik Mel Ferrer
Saadia Rita Gam
Michel Simon, Cyril Cusack, Wanda Rotha, Marcel Poncin, Anthony Marlowe, Helene Vallier, Mahioub Ben Brahim, Jacques Dufilho, Bernard Farrel, Richard Johnson, Peter Copley, Marne Maitland, Edward Leslie, Harold Kasket, Peter Bull, Abdallah Mennebhi

HOW TO SLEEP (RKO)

Walt Disney Technicolor Cartoon (44,104)

In another of Disney's famous "How to" series, Goofy is the model in demonstrating various methods of going to sleep. It starts from the beginning of time and goes through modern day. When his boss orders him to go home and sleep on his own time, he's willing but suddenly he can't sleep. He tries drinking hot milk, counting sheep, turning on the electric blanket, but none of the remedies work. A scientist is called in and he tries various modern methods but none of them successful. As a last resort he marks an "X" on Goofy's head and hits him with a mallet.

Release date: December 4, 1953

7 minutes

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43,703	Birthday Blues (17).....	8-28-53	1990	44,101	Football (Now & Then) (7).....	10-23-53	2023	9366	Sheep Ranch Country (20).....	3-23-53	1799	1101	Minstrel Days (20).....	9-26-53	1969
43,704	Let's Go Stepping (17).....	8-11-53	2015	44,102	Rugged Bear (6).....	10-23-53	2023	9367	Cross Section of Central America (21).....	4-20-53	1831	1103	Spills For Thrills (20).....	11-21-53	2095
43,706	It Shouldn't Happen to a Dog (18).....	9-25-53	2095	44,103	Working for Peanuts (7).....	10-13-53	2095	9368	Factory, Mines & Waterways (21).....	5-18-53	1871	JOE McDOAKES COMEDY			
93,706	Maid Trouble (18).....	10-9-53	2103	44,104	How to Sleep (7).....	12-4-53	2125	9369	British Trade and Industry (21).....	6-15-53	1907	9403	So You Want to Be a Musician (19).....	1-10-53	1905
EDGAR KENNEDY SERIES				44,105	Canvas Back Duck (7).....	12-25-53	2111	9370	Farmer-Fisherman (21).....	7-13-53	1967	9405	So You Want to Learn to Dance (10).....	3-28-53	1799
(Reissues)				44,106	Spare the Rod.....	1-15-54	.....	9371	Lumber States (21).....	8-10-53	1963	9404	So You Want a Television Set (10).....	5-23-53	1940
33,506	Allie Baby (18).....	1-9-53	1435	44,107	Donald's Diary.....	2-5-54	.....	9372	Mountain Farmers (20).....	9-3-53	2031	1401	So You Love Your Dog Sleep (10).....	10-31-53	.....
33,509	Mother-in-Law's Day (20).....	2-6-53	1829	44,108	The Lone Chipmunks.....	2-26-54	.....	9373	Adobe Village (19).....	10-5-53	2031	1402	So You Want To Be an Heir (10).....	.....	.....
43,501	Unlucky Dog (15).....	8-7-53	1967	44,109	Dragon Around.....	3-19-54	.....	9374	Landscapes of Silence (17).....	10-25-53	.....	MELODY MASTER BAND			
43,502	Trouble or Nothing (18).....	8-14-53	1383	44,110	Grin & Bear It.....	4-9-54	.....	(Reissues)				9804	Ozzie Nelson & His Orch. (10).....	4-18-53	1847
43,503	Wall Street Blues (17).....	9-4-53	1983	44,111	The Social Error.....	4-30-54	.....	9805	Vincent Lopez & Orch. (R) (10).....	6-6-53	1905	9806	Spade Cooley Band (10).....	8-22-53	1909
43,504	Motor Mania (18).....	9-18-53	2073	44,112	Chips Ahoy.....	5-21-54	.....	9807	Desi Arnaz & Band (10).....	10-3-53	2063	1892	Hal Kemp & Orch. (10).....	11-14-53	2095
43,505	Do or Die (18).....	10-2-53	2031	LEW LEHR				9808	Tom-Tom Tomcat (7).....	8-27-53	.....	9809	Wild Over You (7).....	7-11-53	.....
43,506	Heading for Trouble (18).....	10-16-53	2047	(Reissues)				9810	Duck Dodgers in the 24th Century (7).....	7-25-53	.....	9811	Tom-Tom Tomcat (7).....	8-27-53	1967
MICKEY MOUSE BIRTHDAY CARTOONS				3361	Sea Food Mamas (8).....	6-53	.....	9812	Wild Over You (7).....	7-11-53	.....	9813	Cat-Tails for Two (7).....	8-22-53	1969
(Technicolor)				9382	Grunters & Grunners (10).....	7-53	.....	9813	Street Cat Named Sylvester (7).....	9-5-53	1990	1702	Zippling Along (7).....	9-19-53	1999
(Reissues)				SEE IT HAPPEN				9814	Easy Peeking (7).....	10-17-53	2031	1703	Catty Corners (7).....	10-31-53	2073
44,801	Mickey's Birthday Party (8).....	8-14-53	.....	(Movieclones)				9815	Of Rice and Hen (7).....	11-53	2111	1705	Or of Rice and Hen (7).....	11-53	2111
44,802	The Painter (8).....	8-21-53	.....	6301	Breath of Disaster (10).....	2-53	1791	9816	Cats A-weigh (7).....	11-53	2095	1706	Cats A-weigh (7).....	11-53	2095
44,803	Tiger Trouble (7).....	8-28-53	.....	6302	Epic Drama (10).....	4-53	1949	9817	Punch Trunk (7).....	12-10-53	2111	1707	Punch Trunk (7).....	12-10-53	2111
44,804	Miffy Nineties (7).....	9-14-53	.....	6303	Kamikaze (10).....	7-53	1967	9818	Get a Horse (9).....	2-9-53	1711	MERRIE MELODIES AND LOONEY TUNES			
44,805	Mr. Mouse Takes a Trip (8).....	9-11-53	.....	6304	Impact of Tragedy (10).....	10-53	2095	9819	Sky Police (9).....	3-8-53	1743	(Color)			
44,806	The Whalers (8).....	9-18-53	.....	6305	Calamity Strikes (9).....	11-53	2073	9820	Deadly Drums (10).....	5-4-53	1847	9787	Don't Give Up the Sheep (7).....	1-3-53	1711
MY PAL				6306	Focus on Fats (10).....	12-53	.....	9821	Bellver Bonanza (9).....	9-7-53	1863	9788	Snow Business (7).....	1-17-53	1719
(Re-releases)				6307	Calamity Strikes (9).....	11-53	2073	9822	Behind the Wall (10).....	9-24-53	1983	9789	A Mouse Divided (7).....	1-31-53	1719
43,201	My Pal with Flame (22).....	9-7-53	1967	SPECIAL				9823	Rip Van Winkle Returns (10).....	10-5-53	2047	9790	Kiss Me Cat (7).....	2-21-53	1718
43,202	Pal's Adventure (20).....	9-4-53	.....	7401	Coronation Parade (7 1/2) (CinemaScope) (e).....	11-53	.....	9824	Fun for All (9).....	10-19-53	2063	9791	Duck Amuck (7).....	2-28-53	1719
RKO PATHE SPECIAL				SPORT SHOW				9825	Fun for All (9).....	10-19-53	2063	9792	Peek O' Trouble (7).....	3-28-53	1799
33,106	Conquest of Ungava (15).....	1-2-53	1719	3206	Wind Ahoy (8).....	12-52	1781	9826	Row River Valley (9).....	1-4-54	.....	9793	Fowl Weather (7).....	4-4-53	1839
33,108	Canadian Mounties (15).....	1-30-53	1791	3301	Gridiron Golliwogs (9).....	2-53	1849	9827	Brooklyn Goes to Chicago (9).....	2-22-54	.....	9794	Muscle Tussle (7).....	4-18-53	1847
33,107	Transatlantic Hop (15).....	2-27-53	1799	3302	Sports Immortals (R).....	5-53	1906	9828	Brooklyn Goes to Chicago (9).....	2-22-54	.....	9795	Mush Ade About Nutting (7).....	5-23-53	1905
33,108	Escape to Freedom (15).....	3-27-53	1839	3303	Football Roundup (R).....	6-53	1906	9829	Get a Horse (9).....	2-9-53	1711	9796	There Auto Be a Law (7).....	6-6-53	1935
33,109	Tower of Destiny (18).....	3-22-53	1871	3304	Morning Light (9).....	7-53	1946	9830	Sky Police (9).....	3-8-53	1743	9797	Tom-Tom Tomcat (7).....	8-27-53	.....
43,101	Shark Killers (15).....	10-2-53	2031	3305	Unusual Sports (9).....	10-53	2095	9831	Deadly Drums (10).....	5-4-53	1847	9798	Wild Over You (7).....	7-11-53	.....
43,102	This Is Little League (15).....	10-30-53	2103	3306	Laurentian Sports Holiday (9).....	10-53	2095	9832	Bellver Bonanza (9).....	9-7-53	1863	9799	Duck Dodgers in the 24th Century (7).....	7-25-53	.....
SCREENLINERS				3307	Golden Glover (9).....	12-53	.....	9833	Behind the Wall (10).....	9-24-53	1983	9800	Where the Trade Winds Play (20).....	7-4-53	1953
34,210	Molly Bee Sings (9).....	1-9-53	1719	TERRYTOONS				9834	Fun for All (9).....	10-19-53	2063	1001	Gone Fishin' (20) (R).....	9-12-53	1983
34,211	Sea-Going Show Stars (9).....	1-30-53	1767	(Color)				9835	Fun for All (9).....	10-19-53	2063	1002	Romance of Louisiana (18).....	10-10-53	2031
34,212	The Mountain Movers (10).....	2-28-53	1799	3301	Mighty Mouse in a Soapy Opera (7).....	1-53	1847	9836	Row River Valley (9).....	1-4-54	.....	1003	North of the Sahara (20).....	11-7-53	2111
34,213	Britalia's Big Blazes (8).....	3-15-53	1839	3302	Terry Bears in Thrifty Cuba (7).....	1-53	1847	9837	Brooklyn Goes to Chicago (9).....	2-22-54	.....	1004	Don't Forget To Write (20).....	12-5-53	2111
44,201	Running the Red Blockade (9).....	9-18-53	2073	3327	The Owl and the Pussy Cat (R) (7).....	1-53	1878	9838	Get a Horse (9).....	2-9-53	1711	SPECIALS			
44,202	Herring Hunt (10).....	10-16-53	2047	3303	Half-Cut-Ups (7).....	2-53	1719	9839	Sky Police (9).....	3-8-53	1743	9004	Flag of Humanity (20) (R).....	1-24-53	1719
44,203	Laughs of Yesterday (8).....	11-13-53	2095	3304	Dinky in Wise Quacks (7).....	2-53	1843	9840	Deadly Drums (10).....	5-4-53	1847	9005	Thar She Blows (20).....	3-7-53	1791
44,204	Ocean to Ocean (8).....	12-11-53	.....	3328	Sleep Happy Hunters (7).....	2-53	1843	9841	Bellver Bonanza (9).....	9-7-53	1863	9006	Under the Little Big Top (20).....	4-25-53	1831
SPORTSCOPES				3305	Moose Moose Blind (7).....	3-53	1879	9842	Behind the Wall (10).....	9-24-53	1983	9007	Where the Trade Winds Play (20).....	7-4-53	1953
34,310	Wild Bear Hunt (8).....	1-18-53	1719	3306	Snappy Snappers (7).....	3-53	1878	9843	Fun for All (9).....	10-19-53	2063	1001	Gone Fishin' (20) (R).....	9-12-53	1983
34,311	Fighting Pines (8).....	2-6-53	1791	3307	Here for a Day (7).....	3-53	1878	9844	Fun for All (9).....	10-19-53	2063	1002	Romance of Louisiana (18).....	10-10-53	2031
34,312	Seaside Sports (8).....	2-27-53	1799	3308	Pili Peddlers (7).....	4-53	1791	9845	Fun for All (9).....	10-19-53	2063	1003	North of the Sahara (20).....	11-7-53	2111
34,313	Quebec Camera Hunt (8).....	3-20-53	1847	3309	Featherweight Champ (7).....	4-53	1767	9846	Row River Valley (9).....	1-4-54	.....	1004	Don't Forget To Write (20).....	12-5-53	2111
43,301	Ben Hogan (8).....	9-4-53	1983	3329	Happy Circus Day (7).....	4-53	1831	9847	Brooklyn Goes to Chicago (9).....	2-22-54	.....	SPORTS PARADE			
44,302	Bad Boy (8).....	10-2-53	2023	3310	Playful Puss (7).....	5-53	1799	9848	Brooklyn Goes to Chicago (9).....	2-22-54	.....	(Technicolor)			
44,303	Best in Show (8).....	10-30-53	2103	3311	Plumber's Helpers (7).....	5-53	1799	9849	Brooklyn Goes to Chicago (9).....	2-22-54	.....	9504	Sporting Courage (18).....	1-31-53	1718
44,304	Wild Birds Winging (8).....	11-27-53	2103	3312	Neck & Neck (7) (R).....	5-53	1831	9850	Country Mouse (7).....	3-14-53	1791	9505	Cherrybone Days (10).....	4-4-53	1847
44,305	Summer Schussboomers (8).....	12-25-53	2111	3313	Hot Red (7).....	6-53	1831	9851	Little Dutch Plate (7).....	4-11-53	1831	9506	Hey, Wender Valley (10).....	5-4-53	1871
SPECIALS COLOR				3314	Ten Pin Terrors (7).....	6-53	1799	9852	Ain't That Ducky (7).....	5-2-53	1871	9507	Desert Killer (10).....	6-27-53	1866
43,001	Holiday Island (15).....	8-14-53	2015	3315	The Orphan Egg (7).....	6-53	1962	9853	Wighty Winkies (7).....	5-2-53	1871	9508	Ride a White Horse (10).....	7-25-53	1966
44,401	Motor Rhythm (3D) (8).....	9-18-53	2031	3316	Friday the 13th (7).....	7-83	1959	9854	Wighty Winkies (7).....	5-2-53	1871	9509	Danish Sport Delight (10).....	8-15-53	2067
TRU-LIFE ADVENTURES				3317	When Moushood Was in Flower (7).....	7-53	1999	9855	Wighty Winkies (7).....	5-2-53	1871	9510	Royal Mounties (10).....	9-19-53	1962
(Disney-Color)				3318	Open House (7).....	8-53	1959	9856	Wighty Winkies (7).....	5-2-53	1871	1501	Sea Sports of Tahiti (10).....	10-24-53	2063
32,901	Bear Country (33).....	2-20-53	1687	3319	Bargain Daze (7).....	8-53	1959	9857	Wighty Winkies (7).....	5-2-53	1871	1502	Sea Sports of Tahiti (10).....	10-24-53	2063
43,301	Prowlers of the Everglades (32).....	8-14-53	1909	3320	Sparky, the Firefly (7).....	8-53	1959	9858	Wighty Winkies (7).....	5-2-53	1871	1504	Arabians in the Rockies (10).....	12-12-53	2111
TWO REEL SPECIALS				3321	Moose Moose (7).....	9-53	1959	9859	Wighty Winkies (7).....	5-2-53	1871	VITAPHONE VARIETIES			
33,901	Basketball Highlights of 1953 (15).....	4-17-53	1831	3322	Neck & Neck (7) (R).....	5-53	1831	9860	Wighty Winkies (7).....	5-2-53	1871	9604	Too Much Speed (10).....	1-8-53	1781
43,901	Football Highlights of 1953 (15).....	12-11-53	.....	3323	Hot Red (7).....	6-53	1831	9861	Wighty Winkies (7).....	5-2-53	1871	9605	Here We Go Again (10).....	2-14-53	1718
43,901	Basketball Highlights of 1953 (15).....	12-11-53	.....	3324	Log Rollers (7).....	11-53	2095	9862	Wighty Winkies (7).....	5-2-53	1871	9606	He Adults Allowed (10).....	4-11-53	1847

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 2126-2127, issue of January 2, 1954.

Feature Product by Company starts on Page 2053, issue of October 31, 1953.

Color pictures designated by (c).

* Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

CinemaScope designed by (CS).

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
A									
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde (329)	Univ.	Aug., '53	77m	Aug. 1	1934	AY	A-1	Good	
Act of Love	UA	Mar., '54	108m	Dec. 19	2109			Very Good	
Actress, The (403)	MGM	Sept. 25, '53	90m	Aug. 8	1941	AY	A-2	Excellent	
Affair in Monte Carlo (Brit.) (color) (5307)	AA	Sept., '53	74m	Sept. 19	1998			Good	
Affair with a Stranger (323)	RKO	June 20, '53	89m	June 13	1870	AY	A-2	Fair	
Affairs of Dobie Gillis, The (346)	MGM	Aug. 14, '53	74m	June 6	1862	AY	A-2	Very Good	
Alaska Seas (5313)	Para.	Feb., '54		Dec. 12	(S)2102				
All-American (333)	Univ.	Oct., '53	83m	July 25	1925	AYC	A-1	Very Good	
All I Desire (325)	Univ.	July, '53	79m	June 20	1877	A	A-2	Very Good	
All the Brothers Were Valiant (c) (407)	MGM	Nov. 13, '53	101m	Oct. 17	2029	AM	A-2	Excellent	
Annapurna (c)	Mayer-Kingsley	Dec., '53	60m	Dec. 19	2110		A-1	Excellent	
Appointment in Honduras (406) (color)	RKO	Oct. 16, '53	79m	Oct. 31	2046	AY	B	Fair	
Arena (color) (3D) (337)	MGM	June, '53	71m	June 27	1885	AYC	B	Very Good	
Arrowhead (color) (5227)	Para.	Aug., '53	105m	June 20	1878	AY	A-2	Very Good	
B									
Back to God's Country (color) (403)	Univ.	Nov., '53	78m	Sept. 26	2006	A	A-2	Good	
Bad Blonde (5211)	Lippert	Apr. 10, '53	80m	May 16	1838	A	B	Excellent	
Bad for Each Other (624)	Col.	Jan., '54	83m	Dec. 12	2101	AY	B	Good	
Band Wagon, The (color) (345)*	MGM	Aug. 7, '53	112m	July 11	1909	AY	A-2	Excellent	
Bandits of the West (5243)	Rep.	Sept., '53	54m	Aug. 22	1958	AYC	A-1	Fair	
Beachhead (c)	UA	Feb., '54							
Beast from 20,000 Fathoms, The (221)	WB	June 13, '53	80m	June 20	1878	AY	A-1	Very Good	
Beat the Devil	UA	Jan., '53		Dec. 19	(S)2111				
Beggar's Opera, The (Brit.) (c) (304)	WB	Sept. 26, '53	94m	Aug. 29	1965	AM	A-2	Very Good	
Beneath the 12-Mile Reef (c) (CS)	20th-Fox	Dec., '53	102m	Dec. 19	2109		A-1	Very Good	
Best Years of Our Lives	RKO	Feb., '54	173m	Dec. 19	2110			Superior	
Big Heat (615)*	Col.	Oct., '53	90m	Sept. 26	2006	AM	B	Good	
Big Leagues, The (347)	MGM	Aug. 21, '53	71m	July 18	1918	AMYC	A-1	Good	
Bigamist, The	Filmakers	Dec., '53	80m	Jan. 2	2125			Very Good	
Black Glove (5305)	Lippert	Jan. 15, '54							
Blowing Wild (306)	WB	Oct. 17, '53	90m	Sept. 19	1997	A	A-2	Very Good	
Blueprint for Murder, A (332)	20th-Fox	Sept., '53	76m	Aug. 1	1933	AY	A-2	Very Good	
Botany Bay (color) (5307)	Para.	Nov., '53	94m	Oct. 3	2013	AMY	A-2	Very Good	
By the Light of the Silvery Moon (color) (219)	WB	May 2, '53	102m	Mar. 28	1773	AYC	A-1	Very Good	
C									
Caddy, The (5302)*	Para.	Sept., '53	95m	Aug. 8	1942	AYC	A-1	Very Good	
Celamity Jane (color) (311)	WB	Nov. 14, '53	101m	Oct. 31	2045	AMYC	A-1	Excellent	
Call Me Madam (color) (311)*	20th-Fox	Apr., '53	114m	Mar. 7	1749	AY	A-1	Excellent	
Camels West (c) (3D)	UA	Feb., '54							
Capt. John Smith & Pocahontas (c)	UA	Nov., '53	75m	Nov. 21	2077		A-2	Fair	
Captain Scarlett (color)	UA	Aug. 12, '53	75m	Sept. 26	2007			Average	
Captain's Paradise (Brit.)	UA	Dec. 18, '53	76m	Oct. 10	2021		B	Excellent	
Carnival Story, The (c)	RKO	Not Set		Dec. 12	(S)2103				
Cavalleria Rusticana (c)	Astor	Dec. 26, '53							
Cease Fire! (5308) 3-D	Para.	Jan., '54	75m	Nov. 28	2085	AY	A-1	Excellent	
Champ for a Day (5211)	Rep.	Aug. 15, '53	90m	Sept. 26	2007	A	A-2	Good	
Charge at Feather River, The (color) (3D) (223)*	WB	July 11, '53	96m	July 4	1901	AYMC	A-2	Very Good	
Charge of the Lancers (625) (c)	Col.	Not Set							
China Venture (609)	Col.	Sept., '53	83m	Aug. 29	1966	AMY	A-2	Good	
City Is Dark, The (224)	WB	Not Set	74m	May 9	(S)1831	AMY	A-2	Not Set	
City of Bad Men (color) (328)	20th-Fox	Sept., '53	82m	June 27	1885	AY	A-2	Very Good	
City That Never Sleeps (5209)	Rep.	June 12, '53	90m	June 13	1870	AY	B	Good	
Clipped Wings (5320)	AA	Aug. 30, '53	62m	Nov. 28	2086		A-2	Good	
Column South (color) (320)	Univ.	June, '53	84m	May 16	1839	AY	A-1	Average	
Combat Squad (613)	Col.	Oct., '53	72m	Oct. 3	2015	AY	A-1	Average	
Conquest of Cochise (color) (610)	Col.	Sept., '53	70m				A-1		
Conquest of Everest (Brit.) (c)	UA	Jan. 29, '54	78m	Dec. 12	2101			Good	
Crazylegs—All American	Rep.	Oct. 31	87m	Oct. 31	2046		A-1	Very Good	
Crossed Swords (color)	UA	Oct. 30, '53		Oct. 31	(S)2047				
Cruel Sea, The (Brit.)	Univ.	Aug., '53	121m	Aug. 8	1941	AY	A-1	Excellent	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Cruisin' Down the River (color) (606)	Col.	Dick Haymes-Audrey Totter	Aug., '53	81m	July 25	1927	AYC	A-1	Average
Cry of the Hunted (330)	MGM	Vittorio Gassman-Polly Bergen	May 8, '53	80m	Mar. 14	1758	AY	A-2	Very Good
D									
Dangerous Crossing (330)	20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25	1927	AY	A-1	Fair
Dangerous Mission (c)	RKO	Victor Mature-Piper Laurie	Not Set		Dec. 12	(S)2102			
Dangerous When Wet (color) (341)*	MGM	Esther Williams-Fernando Lamas	July 3, '53	95m	May 23	1845	AYC	A-2	Excellent
Decameron Nights (color) (461)	RKO	Joan Fontaine-Louis Jourdan	Nov. 10, '53	87m	Nov. 7	2061	A	B	Excellent
Desert Rats, The (319)	20th-Fox	Robert Newton-James Mason	May, '53	89m	May 16	1837	AY	A-1	Very Good
Desert Song, The (color) (220)	WB	Kathryn Grayson-Gordon MacRae	May 30, '53	110m	Apr. 25	1805	AYC	A-1	Good
Desperate Moment (Brit.) (386)	Univ.	Mai Zetterling-Dirk Bogarde	Sept., '53	88m	Sept. 5	1981		A-2	Very Good
Devil's Canyon (color) (3D) (402)	RKO	Virginia Mayo-Dale Robertson	July 25, '53	92m	Aug. 22	1957	A	A-2	Good
Diamond Queen, The (c) (302)	WB	Fernando Lamas-Arlene Dahl	Nov. 28, '53	80m	Aug. 15	1949		A-2	Good
Donovan's Brain	UA	Lew Ayres-Nancy Davis	Sept. 30, '53	83m	Oct. 10	2023	A	A-2	Fair
Down Laredo Way	Rep.	Rex Allen-Dona Drake	Aug. 5, '53	54m	Aug. 22	1957	AY	A-1	Good
Dragonfly Squadron (3D)	AA	John Hodiak-Barbara Britton	Dec. 27, '53						
Dragon's Gold	UA	John Archer-Hillary Brooke	Oct. 16, '53						
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19, '53	99m	Mar. 14	1758	AY	A-2	Very Good
Drums of Tahiti (3D) (c)	Col.	Patricia Medina-Dennis O'Keefe	Jan., '54	73m	Dec. 26	2119			Good
E-F									
East of Sumatra (color)	Univ.	Jeff Chandler-Marilyn Maxwell	Sept., '53	82m	Sept. 19	1998	AY	B	Good
Easy to Love (color) (410)	MGM	Esther Williams-Van Johnson	Dec. 25, '53	96m	Nov. 14	2069	AMYC	A-2	Very Good
Eddie Cantor Story (c) (316)	WB	Keefe Brasselle-Marilyn Erskine	Jan. 30, '54	116m	Dec. 19	2109			Very Good
El Alamein (620)	Col.	Scott Brady-Rita Moreno	Jan., '54	67m	Dec. 12	2101	AMYC	A-1	Fair
El Paso Stampede	Rep.	Alan Rocky Lane	Sept. 8, '53	54m	Oct. 10	2023	AMYC	A-1	Fair
Escape from Fort Bravo (color) (409)	MGM	William Holden-Eleanor Parker	Dec. 4, '53	98m	Nov. 7	2061	AY	A-1	Very Good
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1, '53	79m	Aug. 29	1966			Average
Fair Wind to Java (color) (5207)	Rep.	Fred MacMurray-Vera Ralston	Apr. 28, '53	92m	May 2	1821	AY	A-2	Very Good
Fake, The	UA	Dennis O'Keefe-Coleen Gray	Sept. 25, '53	80m	Oct. 31	2046		A-1	Good
Fallen Angel	20th-Fox	Alice Faye-Dana Andrews (reissue)	Nov., '53						
Fanfan the Tulip (Fr.)	UA	Gerard Philippe-Gina Lollobrigida	May, '53	96m	May 23	1847			Very Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July, '53	81m	Apr. 25	1805	AYC	A-2	Very Good
Fast Company (332)	MGM	Howard Keel-Nina Foch	May 22, '53	68m	Apr. 18	1799	AY	A-2	Good
Fighter Attack (c)	AA	Sterling Hayden-J. Carrol Naish	Nov., '53	80m	Nov. 28	2086		A-1	Good
Fighting Lawman (5334)	Allied	Wayne Morris	Sept. 20, '53	71m	Oct. 3	2014		A-1	Good
Fighting Men (5222)	Lippert	Special Cast	Oct. 9, '53	63m					
5000 Fingers of Dr. T, The (color) (604)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20	1877	AY	A-1	Very Good
Flame of Calcutta (color) (603)	Col.	Denise Darcel-Patric Knowles	July, '53	70m	June 27	1886	AY	A-2	Good
Flight Nurse	Rep.	Joan Leslie-Forrest Tucker	Nov., '53	90m	Nov. 7	2062	AY	A-1	Fair
Flight to Tangier (c) (2D-5331, 3D-5306)	Para	Joan Fontaine-Jack Palance	Nov., '53	90m	Oct. 17	2030		B	Fair
Follow the Fleet (487)	RKO	Fred Astaire-Ginger Rogers (reissue)	Oct. 29, '53	110m					
Folly To Be Wise (Brit.)	Fine Arts	Alastair Sim-Martita Hunt	Dec., '53	91m	Dec. 12	2102			Fair
Forbidden	Univ.	Tony Curtis-Joanne Dru	Jan., '54	85m	Nov. 28	2086		B	Good
Forever Amber (color)	20th-Fox	Linda Darnell-Cornel Wilde (reissue)	Nov., '53	140m					
Forever Female (5312)	Para.	G. Rogers-W. Holden-P. Douglas	Jan., '54	93m	June 6	1861	AY	B	Excellent
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15, '53	78m	July 25	1927			Fair
Fort Ti (color) (3D) (546)*	Col.	George Montgomery-Joan Vohs	May, '53	73m	May 16	1837	AY	A-2	Good
Fortune in Diamonds (5317)	Lippert	Scott Brady-Mary Castle	Nov. 27, '53						
49th Man, The (529)	Col.	John Ireland-Richard Denning	June, '53	73m	May 16	1838	AY	A-1	Good
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June, '53	81m	May 30	1853			Fair
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Yvette Dugay	July, '53	86m	June 13	1870	AYC	A-1	Good
French Line (color) (3D)	RKO	Jane Russell-Gilbert Roland	Not Set		Nov. 7	(S)2063			
From Here to Eternity (616)*	Col.	M. Clift-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933	AM	B	Excellent
G									
Gay Adventure, The	UA	Burgess Meredith-Jean-Pierre Aumont	Aug. 21, '53	82m	Oct. 10	2022		A-2	Fair
Genghis Khan	UA	Elvira Reyes-Lou Salvador	June 12, '53	78m				A-2	
Gentle Gunman, The (Brit.) (388)	U-I	John Mills-Elizabeth Sellers	Oct., '53	86m	Oct. 3	2014		A-2	Good
Gentlemen Prefer Blondes (c)* (326)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4	1903	A	B	Excellent
Geraldine	Rep.	John Carroll-Male Powers	Not Set		Dec. 12	(S)2103		A-1	
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Walsh	June 12, '53	69m	July 25	1927			Average
Gilbert & Sullivan (color) (Brit.)	UA	Maurice Evans-Robert Morley	Jan. 8, '54	105m	Oct. 31	2045		A-1	Excellent
Girl Next Door, The (c) (320)	20th-Fox	Jane Haver-Dan Dailey	June, '53	92m	May 16	1839	AY	A-1	Fair
Give a Girl a Break (c)	MGM	Marge & Gower Champion	Not Set	82m	Dec. 5	2093		A-1	Good
Glass Web (2D-402, 3D-401)	Univ.	Edward G. Robinson	Nov., '53	81m	Oct. 17	2029	AM	A-2	Very Good
Glenn Miller Story (color)	Univ.	James Stewart-June Allyson	Feb., '54		Nov. 14	(S)2071			
Glory Brigade, The (323)	20th-Fox	Victor Mature	July, '53	82m	May 16	1838	AY	A-1	Good
Golden Blade, The (color) (332)	Univ.	Rock Hudson-Piper Laurie	Sept., '53	81m	Aug. 22	1957	AMYC	A-1	Excellent
Golden Idol, The (5315)	AA	Johnny Sheffield	Jan. 10, '54		Dec. 26	(S)2119			
Golden Mask (c)	UA	Wanda Hendrix-Van Heflin	Feb., '54						
Gorilla At Large (c) 2,3-D	20th-Fox	Cameron Mitchell-Anne Bancroft	Mar., '54						
Great Diamond Robbery	MGM	Red Skelton	Not Set	89m	Dec. 5	2093		A-1	Good
Great Jesse James Raid (c) (5221)	Lippert	Willard Parker-Barbara Payton	July 17, '53	73m	Aug. 22	1958			Good
Great Sioux Uprising, The (color) (326)	Univ.	Jeff Chandler-Faith Domergue	July, '53	80m	June 27	1886	AY	A-1	Good
Greatest Show on Earth (c) (5129)	Para.	All-Star Cast	May, '53	153m	Jan. 5, '52	1177	AYC	B	Superior
Gun Belt (color)	UA	George Montgomery-Tab Hunter	July 24, '53	77m	July 18	1918	AYC	A-1	Good
Gun Fury (C) (3D) (617)	Col.	Rock Hudson-Donna Reed	Nov., '53	83m	Oct. 24	2037	AY	A-2	Good
H									
Half a Hero (401)	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1	1933	AY	A-1	Good
Heidi (Swiss)	UA	Elsbeth Sigmund	Mar., '54	98m	Dec. 26	2118		A-1	Very Good
Hell and High Water (c) (CS)	Fox	Richard Widmark-Bella Darvi	Feb., '54						
Here Come the Girls (5309) (color)	Para.	Hope-Clooney-Dahl-Martin	Dec., '53	78m	Oct. 24	2037	AM	B	Very Good
His Majesty O'Keefe (c) (315)	WB	Burt Lancaster-Joan Rice	Jan. 16, '54	93m	Jan. 2	2125			Very Good
Hondo (3D) (c) (312)	WB	John Wayne-Geraldine Page	Jan. 2, '54	83m	Nov. 28	2085		A-1	Excellent
Hot News (5327)	Allied	Stanley Clements	Oct. 11, '53	61m	Nov. 28	2087			Good
Houdini (color) (5223)	Para.	Tony Curtis-Janet Leigh	July, '53	106m	May 23	1845		A-1	Very Good
How to Marry a Millionaire (color) (CinemaScope)	20th-Fox	Grable-Monroe-Bacall	Nov., '53	95m	Nov. 14	2070	AY	A-2	Excellent
Hundred Hour Hunt (Brit.)	Greshler	Anthony Steel-Jack Warner	June, '53	84m	July 4	1902			Good
I									
I, the Jury (3D)	UA	Bill Elliott-Peggie Castle	Aug. 14, '53	87m	July 25	1926	A	B	Fair
Inferno (color) (3D) (329)	20th-Fox	Robert Ryan-Rhonda Fleming	Aug., '53	83m	July 25	1925	AY	A-2	Excellent

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Invaders from Mars (314) (color)	20th-Fox	Helene Carter-Arthur Franz	May, '53	78m	Apr. 11	1790	AY	A-1 Good
Iron Mask (5313)	Lippert	Douglas Fairbanks (reissue)	Sept. 18, '53	73m				
Island in the Sky (301)	WB	John Wayne-Lloyd Nolan	Sept. 5, '53	109m	Aug. 8	1941	AY	A-1 Excellent
Isle of the Dead (482)	RKO	Boris Karloff-Ellen Drew (reissue)	July 15, '53	72m				
It Came from Outer Space (2D-335, 3D-322)	Univ.	Richard Carlson-Barbara Rush	June, '53	82m	May 23	1845	AY	A-1 Very Good
It Happens Every Thursday (319)	Univ.	Loretta Young-John Forsythe	May, '53	80m	Apr. 18	1798	AYC	A-2 Very Good
It Should Happen to You	Col.	Judy Holiday-Peter Lawford	Not Set		Nov. 7	(S)2063		
It Started in Paradise (Brit.) (color)	Astor	Jane Hylton-Ian Hunter	July, '53	90m	Aug. 22	1958		Fair
J								
Jack Slade (5406)	AA	Mark Stevens	Nov. 8, '53	90m	Oct. 24	2037	AMY	A-2 Excellent
Jamaica Run (color) (5220)	Para.	Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789	AY	A-2 Very Good
Jennifer (5407)	Allied	Ida Lupino-Howard Duff	Oct. 25, '53	73m	Oct. 31	(S)2047	AY	A-2
Jivaro (5311) (c)	Para.	Fernando Lamas-Rhonda Fleming	Jan., '54		Dec. 19	(S)2111		
Joe Louis Story, The	UA	Coley Wallace-James Edwards	Sept. 18, '53	88m	Oct. 3	2013	AYC	A-1 Excellent
Johnny the Giant Killer (color) (5205)	Lippert	Animated Cartoon	June 5, '53	70m	July 4	1902	AYC	Good
Juggler, The (520)	Col.	Kirk Douglas-Milly Vitale	June, '53	86m	May 2	1821	AY	Good
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	AY	Superior
Justice Brown	20th-Fox	Thelma Ritter-Jeffrey Hunter	Jan., '54					
K-L								
Key Largo (309)	WB	Robinson-Bogart-Bacall (reissue)	Nov. 7, '53	101m				
Keys of the Kingdom	20th-Fox	Gregory Peck-Thomas Mitchell (reissue)	Jan., '54	137m				
Kid from Left Field, The (325)	20th-Fox	Dan Dailey-Anne Bancroft	July, '53	87m	July 25	1926	AYC	A-1 Good
Killer Ape	Col.	Johnny Weissmuller	Dec., '53	68m	Nov. 21	2077	AMYC	A-1 Fair
King of the Khyber Rifles (c) (CS)	20th-Fox	Tyrone Power-Terry Moore	Jan., '54	99m	Dec. 26	2117		Excellent
Kiss Me Kate (c) (3D) (408)	MGM	Kathryn Grayson-Howard Keel	Nov. 26, '53	109m	Oct. 31	2045	AY	Excellent
Kiss of Death (354)	20th-Fox	Victor Mature-Richard Widmark (reissue)	July, '53	99m				
Knights of the Round Table (c) (CS)	MGM	Robert Taylor-Ava Gardner	Jan. 15, '54	115m	Dec. 26	2117		Superior
Knock on Wood (color)	Para.	Danny Kaye-Mai Zetterling	Not Set		Nov. 7	(S)2063		
La Favorita (Ital.)	IFE	Paolo Silveri	Oct., '53	78m	Oct. 31	2047		A-2 Fair
La Traviata (c)	Astor	Lucia Evangelis-Giulio Gari	Dec. 26, '53					
Last of the Pony Riders (593)	Col.	Gene Autry	Nov., '53	59m	Nov. 7	2062		A-1 Good
Last Posse, The (535)	Col.	Broderick Crawford-John Derek	July, '53	73m	June 13	1870	AY	A-2 Good
Latin Lovers (color) (348)	MGM	Lena Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25	1926	AY	A-2 Good
Law and Order (318) (color)	Univ.	Ronald Reagan-Dorothy Malone	May, '53	80m	Apr. 4	1781	AY	A-2 Very Good
Let's Do It Again (color) (533)	Col.	Jane Wyman-Ray Milland	July, '53	95m	June 20	1877	A	B Very Good
Lili (color) (342)*	MGM	Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14	1757	AYC	A-2 Excellent
Limping Man (5318)	Lippert	Lloyd Bridges	Dec. 11, '53	76m	Dec. 26	2119		Good
Lion Is in the Streets (color) (305)	WB	James Cagney-Barbara Hale	Oct. 3, '53	88m	Sept. 12	1989	AMYC	A-2 Very Good
Little Boy Lost (5304)*	Para.	Bing Crosby-Claude Dauphin	Oct., '53	95m	July 11	1909	AYC	A-1 Excellent
Little Caesar	WB	Edward G. Robinson (reissue)	Dec. 19, '53					
Little Fugitive	Burstyn	Richie Andrusco	Oct. 6, '53	75m	Oct. 10	2021		A-2 Excellent
Living Desert, The (color)	Disney	True Life Adventure	Nov., '53	73m	Oct. 10	2021	AMYC	A-1 Excellent
Long, Long Trailer, The (c)	MGM	Lucille Ball-Desi Arnaz	Not Set		Dec. 19	(S)2111		
Louisiana Territory (3D) (color) (405)	RKO	Documentary	Oct. 16, '53	65m	Oct. 17	2030	AMYC	A-1 Good
Lucky Five (Ital.)	IFE	Aldo Fabrizi	Nov., '53	85m	Dec. 5	2094		Fair
Lure of the Sila	IFE	Silvano Manganò	Dec. 25, '53					B
M								
Ma and Pa Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Apr., '53	75m	Mar. 7	1749	AYC	A-1 Good
Main Street to Broadway (344)	MGM	All Star Cast	July 31, '53	102m	Aug. 1	1934	AY	A-2 Fair
Man Between, The	UA	James Mason-Claire Bloom	Not Set	100m	Nov. 14	2069		B Excellent
Man Crazy	20th-Fox	Neville Brand-Christine White	Dec., '53	79m	Dec. 19	2110	A	B Good
Man From Cairo (5302)	Lippert	George Raft-Gianna Maria Canale	Nov. 27, '53	82m	Dec. 5	2094		Fair
Man from the Alamo (color) (328)	Univ.	Glenn Ford-Julia Adams	Aug., '53	79m	July 18	1918	AY	A-1 Very Good
Man in Hiding	UA	Paul Henreid-Lois Maxwell	Oct. 2, '53	79m	Nov. 14	2070		B Fair
Man in the Attic	20th-Fox	Constance Smith-Jack Palance	Dec., '53	82m	Dec. 26	2119		B Fair
Man in the Dark (3D) (547)*	Col.	Edmond O'Brien-Audrey Totter	Apr., '53	70m	Apr. 11	1789	AY	A-2 Very Good
Man of Conflict	Apex	Edward Arnold-John Agar	Dec., '53	88m	Dec. 26	2119		Fair
Man on a Tightrope (315)	20th-Fox	Fredric March-Jerry Moore	May, '53	105m	Apr. 4	1781	AY	A-2 Excellent
Merkman, The (5333)	AA	Wayne Morris	Apr. 12, '53	61m	Apr. 11	(S)1791		
Marry Me Again (404)	RKO	Marie Wilson-Robert Cummings	Oct. 22, '53	72m	Sept. 26	2006	AY	B Good
Marshal's Daughter, The	UA	Ken Murray-Preston Foster	June 26, '53	71m	July 4	1903		A-1 Average
Martin Luther	deRochemont	Niall MacGinnis	Sept., '53	103m	Sept. 19	1997		Excellent
Master of Ballantrae, The (color) (225)	WB	Errol Flynn-Anthony Steel	Aug. 1, '53	89m	July 18	1918	AY	A-1 Very Good
Maze, The (3D) (3101)	AA	Richard Carlson-Venencia Hurst	July 26, '53	81m	July 18	1919		A-2 Very Good
Melba (color)	UA	Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27	1885	AY	A-1 Very Good
Mexican Manhunt (5317)	AA	George Brent-Hillary Brooke	Sept. 13, '53	71m				A-1
Mighty Joe Young (481)	RKO	Terry Moore-Ben Johnson (reissue)	July 15, '53	94m				
Miss Robin Crusoe (color)	20th-Fox	Amanda Blake-George Nader	Nov., '53	75m			AY	A-2
Miss Sadie Thompson (c) (3D)	Col.	Rita Hayworth-Jose Ferrer	Dec., '53	91m	Dec. 26	2117		B Excellent
Miss Robin Hood (Brit.)	Union	Margaret Rutherford	June, '53	75m	July 18	1918		Fair
Mission Over Korea (536)	Col.	John Hodiak-Audrey Totter	Aug., '53	86m	July 25	1926	AY	A-1 Fair
Mr. Denning Drives North (Brit.)	Carroll	John Mills-Phyllis Calvert	Sept., '53	93m	Aug. 29	1965		A-2 Good
Mr. Potts Goes to Moscow (Brit.)	Stratford	George Cole-Nadia Gray	Sept. 4, '53	93m	Sept. 19	1998		Very Good
Mr. Robinson Crusoe (5314)	Lippert	Douglas Fairbanks (reissue)	Sept. 25, '53	70m				
Mister Scoutmaster	20th-Fox	Clifton Webb-Edmund Gwenn	Sept., '53	87m	Aug. 29	1965	AYC	A-1 Very Good
Mistress of the Mountains (Ital.)	Davis	Vivi Gioi	Jan., '54	90m	Dec. 12	2102		Good
Mogambo (color) (404)*	MGM	Clark Gable-Ava Gardner	Oct. 9, '53	116m	Sept. 19	1997	A	B Very Good
Money from Home (c) (3D)	Para.	Dean Martin-Jerry Lewis	Feb., '54	100m	Dec. 5	2093		A-1 Excellent
Moon Is Blue, The	UA	William Holden-David Niven	July 17, '53	99m	June 13	1869		C Very Good
Moonlighter, The (3D) (303)	WB	Barbara Stanwyck-Fred MacMurray	Sept. 19, '53	77m	Sept. 19	1998	A	A-2 Good
Murder on Monday	Union	Ralph Richardson-Margaret Leighton	Oct., '53	85m	Oct. 10	2022		A-1 Very Good
Murder Will Out (Brit.)	Kramer-Hyams	Valerie Hobson-Edward Underdown	Apr., '53	83m	Apr. 11	1790		Good
Murder Without Tears (5328)	AA	Craig Stevens-Joyce Holden	June 14, '53	64m	June 20	1878		B Good
My Heart Goes Crazy (Brit.) (color)	UA	Sid Field-Greta Gynt	July 22, '53	70m	Aug. 1	1935		A-1 Average
N								
Naked Jungle, The (c)	Para.	Eleanor Parker-Charlton Heston	Not Set		Dec. 12	(S)2103		
Neanderthal Man, The	UA	Robert Shayne-Doris Merrick	June 19, '53	78m	June 27	(S)1887		
Nebraskan, The (color) (3D) (618)	Col.	Phil Carey-Roberta Haynes	Dec., '53	68m	Nov. 7	2062	AY	A-2 Fair

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Never Let Me Go (327)	MGM	Clark Gable-Gene Tierney	May 1, '53	94m	Apr. 4	1781	AY	A-1	Excellent
Night Is My Kingdom, The (Fr.)	Davis	Jean Gabin-Simone Valera	Sept., '53	109m	Aug. 8	1943		A-2	Good
Night Without Stars (Brit.) (322)	RKO	David Farrar-Nadia Gray	July, '53	75m	July 4	1902		A-2	Fair
99 River Street	UA	John Payne-Evelyn Keyes	Sept. 11, '53	83m	Aug. 29	1965	A	B	Good
No Escape	UA	Low Ayres-Sonny Tufts	Sept., '53	76m	Aug. 1	1934	A	A-2	Fair
Norman Conquest (5303)	Lippert	Tom Conway-Eva Bartok	Sept. 11, '53	79m					
Northern Patrol (5330)	AA	Kirby Grant	July 12, '53	63m	July 18	1919		A-1	Fair
O-P									
O. K. Nero (Ital.-Eng. dubbed)	I.F.E.	Silvana-Pampanini-Gino Cervi	June, '53	88m	June 27	1886		B	Good
One Girl's Confession (528)	Col.	Hugo Haas-Cleo Moore	Apr., '53	74m	Mar. 7	1751	AY	B	Good
Othello	UA	Orson Welles-Fay Compton	Jan., '54						
Out of the Past (488)	RKO	Robert Mitchum-Kirk Douglas (reissue)	Oct. 29, '53	97m					
Overcoat (Ital.)	Times	Renato Rascel	Oct., '53	96m	Oct. 17	2031		B	Very Good
Pack Train (575)	Col.	Gene Autry-Smiley Burnette	July, '53	57m	June 27	1887	AYC		Good
Paratrooper (619) (color)	Col.	Alan Ladd-Leo Genn	Jan., '54	87m	Dec. 26	2118	AY		Very Good
Paris Express, The (Brit.) (color)	MacDonald	Claude Rains-Marta Toren	June, '53	86m	June 16	1869			Very Good
Paris Model (621)	Col.	Marilyn Maxwell-Paulette Goddard	Nov., '53	59m	Nov. 7	2062	A	B	Fair
Passionate Sentry, The (Brit.)	Fine Arts	Valerie Hobson-Nigel Patrick	Nov., '53	85m	Oct. 31	2047			Fair
Path to the Kingdom (Span.)	Master	Dominique Blanchard	Jan., '54	85m	Dec. 19	2110			Good
Perilous Journey, A (5206)	Rep.	Vera Ralston-David Brian	Apr. 5, '53	90m	May 23	1846	AY	A-2	Fair
Pickup on South Street (322)	20th-Fox	Richard Widmark-Jean Peters	June, '53	80m	May 16	1837	A	B	Very Good
Plunder of the Sun	WB	Glenn Ford-Diana Lynn	Aug. 29, '53	81m	Aug. 8	1942	AY	A-2	Good
Pony Express (color) (5217)	Para.	Charlton Heston-Rhonda Fleming	May, '53	101m	Mar. 7	1750	AYC	A-2	Very Good
Port Sinister (317)	RKO	James Warren	Apr. 10, '53	65m	Feb. 21	1735	AY	A-1	Fair
Powder River (color) (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	78m	May 16	1838	AY	A-2	Good
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53	96m	Mar. 7	1750	AY	B	Good
Prince Valiant (c) (CS)	20th-Fox	Robert Wagner-Janet Leigh	Jan., '54		Dec. 5	(S)2094			
Prisoners of the Casbah (color) (622)	Col.	Gloria Grahame-Cesar Romero	Nov., '53	78m	Nov. 7	2062	AY	A-2	Fair
Private Eyes (5321)	AA	Bowery Boys	Dec. 6, '53		Dec. 5	(S)2094		A-2	
Problem Girls (526)	Col.	Helen Walker-Ross Elliott	Apr., '53	70m	Mar. 14	1759	A	B	Fair
Project M-7 (483) (Brit.)	U-I	Phyllis Calvert	Nov., '53	86m	Nov. 28	2087	AY	A-1	Fair
Project Moon Base (5315)	Lippert	Donna Martell-Ross Ford	Sept. 4, '53	63m	Sept. 5	1982			Fair
Public Enemy	WB	Jean Harlow-James Cagney (reissue)	Dec. 19, '53						
Q-R									
Queen Is Crowned, A (Brit.) (color) (323)*	Univ.	Laurence Olivier, narrator	June, '53	86m	June 13	1869	AYC		Excellent
Queen of Sheba (Ital.-Eng.)	Pizor	Gino Cervi-Leonora Ruffo	Nov., '53	111m	Nov. 14	2070		A-2	Fair
Red Garters (c)	Para.	Rosemary Clooney-Jack Carson	Not Set		Dec. 12	(S)2102			
Red River Shore	Rep.	Rex Allen	Dec. 15, '53	54m	Dec. 26	2118		A-1	Good
Return to Paradise (color)	UA	Gary Cooper-Roberta Haynes	July 10, '53	100m	July 25	1925	AM	B	Very Good
Ride Vaquero (color) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	90m	June 20	1879	AMY	A-2	Fair
Riders to the Stars (c)	UA	Richard Carlson-Herbert Marshall	Dec. 11, '53						
Riot in Cell Block 11	AA	Neville Brand-Leo Gordon	Not Set		Nov. 7	(S)2063			
River of No Return (c) (CS)	20th-Fox	Robert Mitchum-Marilyn Monroe	Mar., '54						
Road House (355)	20th-Fox	Richard Widmark-Ida Lupino (reissue)	July, '53	95m					
Roar of the Crowd (color) (5311)	AA	Howard Duff-Helene Stanley	May 31, '53	71m	May 23	1846		A-1	Good
Rob Roy (c) (Brit.)	Disney-RKO	Richard Todd-Glynis Johns	Feb., '54	85m	Nov. 28	2086		A-1	Good
Robe, The (CinemaScope) (c)*	20th-Fox	Victor Mature-Jean Simmons	Oct., '53	135m	Sept. 26	2005	AYC	A-1	Superior
Robinson Crusoe (c)	UA	Dan O'Herlihy-James Fernandez	Dec., '53						
Roman Holiday (5301)*	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	119m	July 4	1901	AMYC	A-2	Excellent
Rome 11 O'Clock (Ital.)	Times	Raf Vallone-Lea Padovani	Apr., '53	107m	May 2	1823		B	Very Good
Rose Bowl Story (5204)	Allied	Marshall Thompson (reissue)	Sept. 6, '53	73m					
Royal African Rifles, The (color) (5403)	AA	Louis Hayward-Veronica Hurst	Sept. 27, '53	75m	Oct. 3	2015		A-1	Average
Run for the Hills	Realart	Sonny Tufts-Barbara Payton	June, '53	76m	Sept. 5	1981			Fair
S									
Saadia (c)	MGM	Cornel Wilde-Mel Ferrer	Feb. 5, '54	82m	Jan. 2	2125			Good
Sabre Jet (color)	UA	Robert Stack-Coleen Gray	Sept. 4, '53	96m	Sept. 12	1989	AY	A-1	Good
Safari Drums (5314)	AA	Johnny Sheffield	June 21, '53	71m	June 27	1886		A-1	Good
Saginaw Trail (576)	Col.	Gene Autry	Sept., '53	56m	Aug. 29	1966	AY	A-1	Good
Sailor of the King (327)	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug., '53	83m	July 18	1917	AY	A-2	Excellent
Salome (color) (545)*	Col.	Rita Hayworth-Stewart Granger	Spec.	103m	Mar. 14	1757	A	B	Excellent
Sangaree (3D) (5230)* (c)	Para.	Fernando Lamas-Arlene Dahl	May, '53	95m	May 30	1853	AY	B	Very Good
Savage Frontier (5242)	Rep.	Allan "Rocky" Lane-Dorothy Patrick	May 15, '53	54m	June 6	1863	AY	A-1	Fair
Scandal at Scourie (color) (336)	MGM	Greer Garson-Walter Pidgeon	June 12, '53	90m	May 2	1821	AYC	A-2	Very Good
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabeth Scott	June, '53	108m	Apr. 18	1798	AYC	A-1	Excellent
Sea Around Us, The (color) (403)	RKO	Documentary	July 11, '53	61m	Jan. 17	1686	AYC	A-1	Very Good
Sea Devils (color) (320)	RKO	Yvonne DeCarlo-Rock Hudson	May 23, '53	91m	June 6	1862	AY	B	Good
Sea of Lost Ships	Rep.	John Derek-Wanda Hendrix	Oct. 22, '53	85m	Oct. 31	2046	AMYC	A-1	Good
Second Chance (color) (3D)* (403)	RKO	Robert Mitchum-Linda Darnell	July 18, '53	82m	July 18	1919	AMY	A-2	Very Good
Sequoia (340)	MGM	Jean Parker-Russell Hardie (reissue)	June, '53	73m					
Serpent of the Nile (color) (538)	Col.	Rhonda Fleming-William Lundigan	May, '53	81m	Apr. 18	1799	A	B	Good
Shadow Man (5316)	Lippert	Cesar Romero	Oct. 16, '53						
Shadows of Tombstone	Rep.	Rex Allen	Sept. 28, '53	54m	Oct. 10	2022	AY	A-2	Good
Shane (color) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	117m	Apr. 18	1797	AY	A-2	Excellent
Shark River (color)	UA	Steve Cochran-Carole Mathews	Nov., '53	80m	Nov. 7	2062	AMYC	A-2	Fair
She Had to Say Yes	RKO	Jean Simmons-Robert Mitchum	Not Set	89m	Nov. 1	(S)1591		A-2	
Shoot First	UA	Joel McCrea-Evelyn Keyes	May 15, '53	88m	June 27	1886	AY	A-1	Good
Siege at Red River (c)	20th-Fox	Van Johnson-Joanne Dru	Feb., '54		Dec. 19	(S)2111			
Silver Horde (color)	RKO	John Wayne-Jane Russell	Dec. 12, '53						
Sins of Jezebel (color) (5225)	Lippert	Paulette Goddard	Oct. 23, '53	74m	Nov. 28	2086			Good
Siren of Bagdad (color) (540)	Col.	Paul Henreid-Patricia Medina	June, '53	72m	May 16	1837	AY	B	Good
Sky Commando (542)	Col.	Dan Duryea-Frances Gifford	Sept., '53	69m	Aug. 22	1958	AY	A-1	Fair
Slaves of Babylon (525) (color)	Col.	Richard Conte-Linda Christian	Oct., '53	82m					
Slight Case of Larceny, A (334)	MGM	Mickey Rooney-Eddie Bracken	June 5, '53	71m	May 9	1830	A	B	Good
Small Town Girl (color) (325)	MGM	Jane Powell-Farley Granger	Apr. 10, '53	93m	Feb. 28	1741	AY	A-1	Excellent
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	July, '53	114m	Sept. 20, '53	1533	AY	B	Excellent
So Big (307)	WB	Jane Wyman-Sterling Hayden	Oct. 31, '53	101m	Oct. 3	2013	AMYC	A-1	Excellent
So Little Time (Brit.)	MacDonald	Maria Schell-Merius Goring	July, '53	89m	Aug. 8	1942			Very Good
So This Is Love (color)	WB	Kathryn Grayson-Walter Abel	Aug. 15, '53	101m	July 18	1917	AY	A-1	Excellent
Sombre (color) (324)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3, '53	103m	Feb. 28	1741	AY	A-2	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis Page		Nat'l Groups	RATINGS L. of D.		Herald Review
				Issue					
Something Money Can't Buy (Brit.)	Univ.	Patricia Rec-Anthony Steel	Oct., '53	83m	Oct. 3	2015	AY	A-2	Fair
Son of Belle Starr (color) (5309)	AA	Keith Larsen-Peggie Castle	June 28, '53	70m	July 4	1902		A-1	Good
Son of Sinbad (color) (3D)	RKO	Dale Robertson-Sally Forrest	Not Set						
Song of the Land (color)	UA	Nature	Nov., '53	71m	Nov. 28	2087		A-1	Good
South Sea Woman (222)	WB	Burt Lancaster-Virginia Mayo	June 27, '53	99m	June 6	1861	AY	B	Very Good
Spaceways (5301)	Lippert	Howard Duff-Eva Bartok	Aug. 7, '53	76m	July 4	1902			Good
Stage Door (483)	RKO	Kath. Hepburn-Ginger Rogers (reissue)	Aug. 5, '53						
Stelag 17 (5224)*	Para.	William Holden-Don Taylor	July, '53	120m	May 9	1829	AY	A-2	Excellent
Stand at Apache River (color) (331)	Univ.	Stephen McNally-Julia Adams	Sept., '53	77m	Aug. 15	1949	A	A-1	Fair
Steel Lady, The	UA	Rod Cameron-Tab Hunter	Oct. 9, '53	84m	Oct. 17	2030	AY	A-1	Fair
Stooge, The (5212)*	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	AYC	A-1	Excellent
Story of Three Loves, The (color) (338)	MGM	Leslie Caron-Pier Angeli	June 26, '53	122m	Mar. 7	1749	AY	A-2	Very Good
Stranger on the Prowl	UA	Paul Muni-Joan Lorring	Nov. 2, '53	82m	Nov. 14	2069		A-2	Good
Stranger Wore a Gun (3D) (c) (605)	Col.	Randolph Scott-Claire Trevor	Aug., '53	83m	Aug. 8	1943	AY	A-1	Average
Sweethearts on Parade (color) (5210)	Rep.	Ray Middleton-Lucille Norman	July 15, '53	90m	Aug. 1	1934	AYC	A-1	Good
Sword and the Rose, The (color) (491)	RKO	Richard Todd-Glynis Johns	Aug. 15, '53	93m	July 4	1901	AYC	A-2	Very Good
System, The (217)	WB	Frank Lovejoy-Joan Weldon	Apr. 18, '53	90m	Mar. 21	1766	AY	B	Good
T									
Take Me to Town (color) (321)	Univ.	Ann Sheridan-Sterling Hayden	June, '53	81m	May 23	1846	AYC	B	Very Good
Take the High Ground (color) (406)	MGM	Richard Widmark-Karl Malden	Oct. 30, '53	101m	Sept. 26	2006	AY	A-2	Very Good
Tanga Tika (color)	Schaefer	All Native Cast	Nov., '53	75m	Oct. 10	2022			Excellent
Tarzan and the She-Devil (324)	RKO	Lex Barker-Joyce MacKenzie	June 8, '53	76m	July 18	1918	AYC	A-1	Fair
Taza, Son of Cochise (c) (3D)	Univ.	Rock Hudson-Barbara Rush	Feb., '54		Dec. 19	(S)2111	AY	A-1	Good
Terror on a Train (402)	MGM	Glenn Ford-Anne Vernon	Sept. 18, '53	72m	July 25	1926			Good
Terror Street (5304)	Lippert	Dan Duryea	Dec. 4, '53	83m	Dec. 5	2093			Good
Texas Badman (5335)	AA	Wayne Morris	Dec. 20, '53		Nov. 14	(S)2071		A-1	
Those Redheads from Seattle (color) (2D-5329, 3D-5305)	Para.	Rhonda Fleming-Gene Barry	Oct., '53	90m	Sept. 26	2006	AY	A-2	Very Good
Three Girls from Rome (Ital.) (Eng. dial.)	I.F.E.	Lucia Bose-Cosetta Greco	Aug., '53	85m	Aug. 1	1934		A-2	Very Good
Three Sailors and a Girl (c) (314)	WB	Jane Powell-Gordon MacRae	Dec. 26, '53	95m	Nov. 28	2085		B	Good
Three Young Texans (c)	20th-Fox	Mitzi Gaynor-Jeff Hunter	Jan., '54						
Thunder Bay (color) (327)	Univ.	James Stewart-Joanne Dru	Aug., '53	103m	May 9	1829	AY	A-2	Excellent
Thunder Over the Plains (c) (313)	WB	Randolph Scott-Phyllis Kirk	Dec. 12, '53	82m	Nov. 7	2061	AMYC	A-1	Good
Thunderhoof (530)	Col.	Preston Foster-Mary Stuart (reissue)	June, '53	77m					
Thy Neighbor's Wife	20th-Fox	Hugo Haas-Cleo Moore	Oct., '53	77m	Sept. 26	2207		B	Good
Time Gentlemen Please (Brit.)	Union	Eddie Byrne-H. Baddely	Sept., '53	79m	Oct. 10	2022			Good
Times Gone By (Ital.)	I.F.E.	Vittorio de Sica-Gina Lollobrigida	Sept., '53	106m	Aug. 1	1935		C	Good
Titanic (318)*	20th-Fox	Clifton Webb-Barbara Stanwyck	May, '53	98m	Apr. 18	1798	AY	A-2	Excellent
Titfield Thunderbolt (c) (387) (Brit.)	Univ.	Stanley Holloway	Oct., '53	84m	Oct. 3	2014	AYC	A-1	Excellent
Tonight We Sing (color) (347)	20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31	1701	AYC	A-1	Excellent
Topaka (5325)	AA	Bill Elliott	Aug. 9, '53	69m	Sept. 19	1998			Fair
Torch Song (color) (405)	MGM	Joan Crawford-Michael Wilding	Oct. 23, '53	90m	Oct. 3	2014	AY	A-2	Good
Trader Horn (339)	MGM	Harry Carey-Edwina Booth (reissue)	June, '53	120m					
Trail Blazers (5329)	AA	Alan Hale, Jr.	Apr. 19, '53	64m				A-1	
Trail of the Arrow	AA	Guy Madison-Andy Devine	Aug. 25, '53	53m	Sept. 5	1981		A-1	Fair
Treasure of Sierra Madre (310)	WB	Humphrey Bogart (reissue)	Nov. 7, '53	126m					
Trent's Last Case (Brit.)	Rep.	Michael Wilding-Margaret Lockwood	Sept. 22, '53	90m	Oct. 17	2030	AY	A-2	Fair
Trouble Along the Way (216)	WB	John Wayne-Donna Reed	Apr. 4, '53	110m	Mar. 21	1765	AYC	A-2	Excellent
Tumbleweed (color) (405)	Univ.	Audie Murphy-Lori Nelson	Dec., '53	80m	Nov. 21	2077	AMYC	A-1	Very Good
Twonky, The	UA	Hans Conried-Gloria Blondell	June 10, '53	72m	June 27	1887			Poor
U-V									
Undercover Agent (5306)	Lippert	Dermot Walsh-Hazel Court	Oct. 2, '53	69m	Dec. 5	2094			Fair
Untamed Breed (614)	Col.	Sonny Tufts-Barbara Britton (reissue)	Sept., '53	79m					
Valley of Headhunters (608)	Col.	Johnny Weissmuller	Aug., '53	67m	July 25	1926	AY	A-1	Good
Vanquished, The (color) (5221)	Para.	John Payne-Jan Sterling	June, '53	84m	May 9	1830	AY	A-2	Good
Veils of Bagdad (color) (404)	Univ.	Victor Mature-Mari Blanchard	Nov., '53	82m	Oct. 3	2014	AY	B	Good
Vice Squad	UA	Edw. G. Robinson-Paulette Goddard	July 31, '53	87m	July 18	1917	AY	A-2	Very Good
Vicki	20th-Fox	Jeanne Crain-Jean Peters	Oct., '53	85m	Sept. 12	1989	AM	A-2	Fair
Vigilantes Terror (5422)	Allied	Bill Elliott-Mary Ellen Kay	Nov. 15, '53	70m	Oct. 17	(S)2031			
Village, The	UA	John Justin-Eva Dahlbeck	Oct. 23, '53	98m	Oct. 17	2029	AY	A-1	Good
Violated	Palace	Wim Holland	Dec., '53	78m	Dec. 12	2102			Fair
Volcano (Ital.) (Eng. dubbed)	UA	Anna Magnani-Geraldine Brooks	June 5, '53	106m	June 20	1878		B	Good
W									
Walking My Baby Back Home (406) (c)	Univ.	Donald O'Connor-Janet Leigh	Dec., '53	95m	Nov. 14	2069	AY	B	Very Good
War Arrow (c)	Univ.	Jeff Chandler-Maureen O'Hara	Jan., '54	78m	Dec. 12	2101		A-1	Good
War of the Worlds (c) (5303)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1	Excellent
War Paint (color)	UA	Robert Stack-Joan Taylor	Aug. 28, '53	89m	July 4	1903	AY		Good
White Hell of Pitz Palu	I.F.E.	Hans Albers	Nov., '53	75m	Nov. 21	2077			Good
White Witch Doctor (color) (324)	20th-Fox	Susan Hayward-Robert Mitchum	July, '53	96m	June 20	1877	AYC	A-1	Very Good
Wicked Women	UA	Beverly Michaels-Richard Egan	Dec. 9, '53	77m	Nov. 28	2087			Good
Wild One (623)	Col.	Marlon Brando-Mary Murphy	Not Set	79m	Dec. 26	2118		B	Good
Wings of the Hawk (c) (2D-336, 3D-330)	Univ.	Van Heflin-Julia Adams	Sept., '53	80m	Sept. 5	1981	AY	A-2	Very Good
Without Reservations (484)	RKO	Claudette Colbert (reissue)	Aug. 5, '53						
X-Y-Z									
Yank in the R.A.F.	20th-Fox	Tyrone Power-Betty Grable (reissue)	Nov., '53	97m					
Yellow Balloon (5430) (Brit.)	AA	Andrew Ray-Kathleen Ryan	Oct. 4, '53	79m	Dec. 5	2094			Fair
Yesterday & Today	UA	Documentary	Dec. 2, '53	57m	Nov. 14	2070		A-1	Good
Young Bess (color)* (333)	MGM	J. Simmons-S. Granger-D. Kerr	May 29, '53	112m	May 2	1821	AY	A-1	Very Good
Young Caruso, The (Ital.) (Eng. dial.)	I.F.E.	Ermano Randi-Gina Lollobrigida	Sept., '53	77m	Aug. 8	1942		A-2	Good

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